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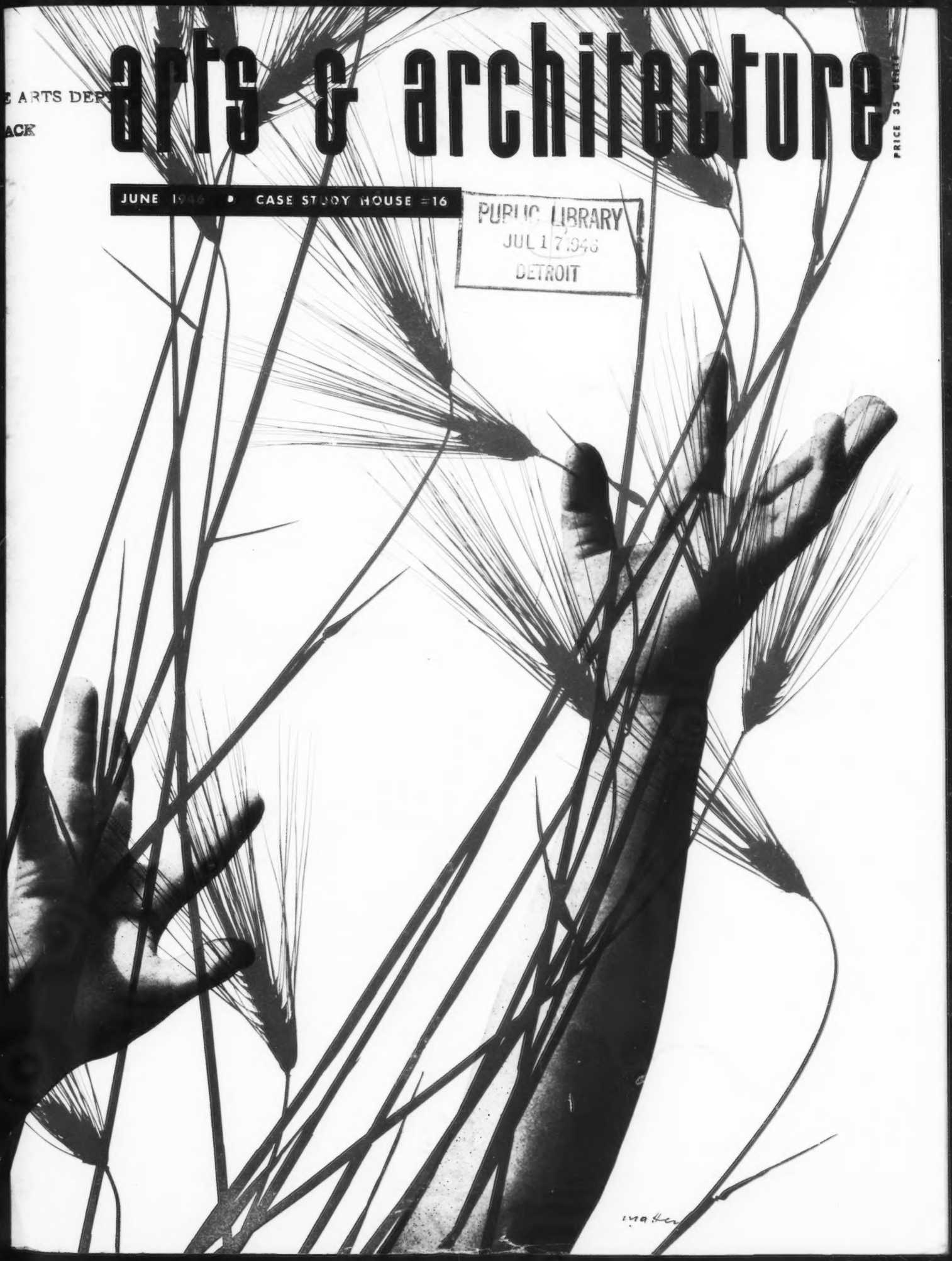

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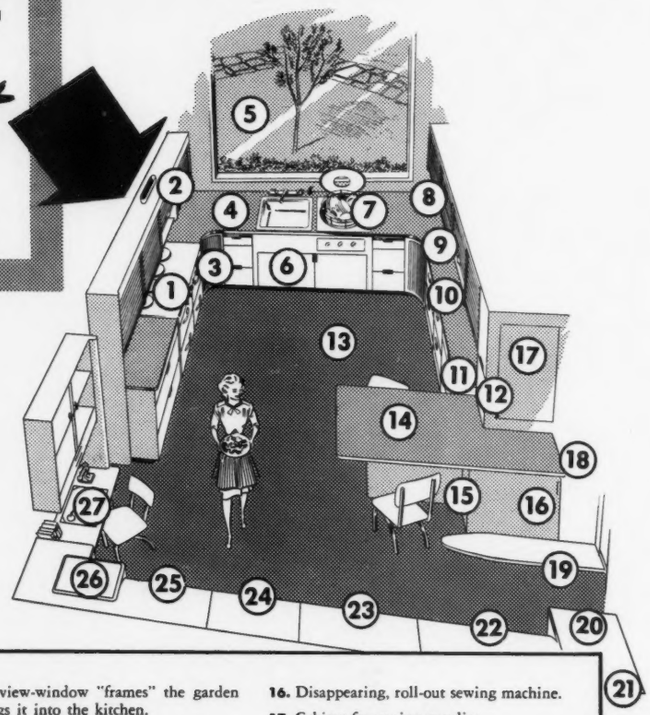


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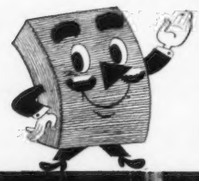

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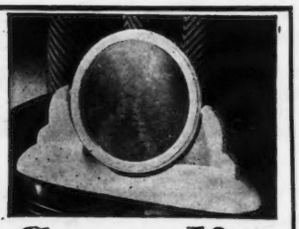

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# ART

Since this is an age of surveys and polls which tabulate public opinion on everything from whether you sleep with night clothes to whether you believe the atomic bomb is a means to peace, it is to be expected that quite a lot of data has been gathered about art and artists. Someday perhaps we will wake up to find that these so-called statistics have little to do with facts. This does not mean that they are not a potent means to influence the sale of toothbrushes or the votes for a presidential candidate. Lots of people believe implicitly in what the Ouija board tells them, and proceed to live accordingly. Consider the import of recent "findings" pertaining to the financial security (or insecurity) of the artist. There are figures to demonstrate that the artist who can make a living by his art represents an infinitesimal fraction of the profession. Even the big prize-winners don't take enough prizes to result in any long term security.

Such news as this must come as a great shock to all the innocents who have been star gazing at the prices in four and five digits which some of the old and even the modern masters' works have brought. It must be a cruel blow to all the fond parents who have sent Johnny and Mary to art school with blissful confidence that their talented offspring would emerge with the magic formula to gain both fame and riches. Well, the surveys will probably change all this. Maybe they are a good thing after all. Maybe they will remove from the field of art thousands who aren't really artists at all, thus saving them untold heartaches, as well as preventing a lot of non-art from cluttering up the world. Maybe they will bring out of obscurity some serious thought on the nature of art—is it a means to make money or is it a means to something else?

The current inquiries into the subject, at least on the part of those who bother to collect the figures and those who take them seriously, indicate that art is considered a matter of dollars and cents. Otherwise why should anyone set out to prove whether or not an artist can make a living at art? This is perhaps a legitimate enough question, but gone wrong through wrong emphasis. The question here should be "*Why* can't an artist make a living at his art?" "*What is wrong* with a society that cannot support its artists"—or its artisans either, for that matter? Even the question "Is there something wrong with art today—or the artist" would be more to the point. But no, the artist is much more ready to point the finger of accusation at that vague and nameless mass of citizenry who so indifferently ignore art, who don't buy art, or who buy the "wrong" kind of art. They seek solace in the belief that an artist is ahead of his time; that an artist has to be dead before he is discovered. Cannot this easily be substantiated by any number of instances in the recent history of art? It has been convenient to overlook the fact that all art at all times has not been ignored, and that at such times it has been as natural for the artist to be remunerated for his work as it has been natural that he eat. With our more immediate tradition of the garret-dwelling artist, the 20th century business man painter seems to be the prototype of a new form of success. What subversive work is afoot to undermine our budding hopes! National competitions and big-time commissions notwithstanding, the artist still starves!

Statistics may have a value; but they require interpretation if they are to lead anywhere. Assuming that the facts have been ascertained, and that the majority of artists today cannot expect to make an adequate living through their work, what has this got to do with ART? Is not art predicated on something other than whether or not a man can "afford" to be an artist? An artist is only an artist when he has something to communicate. Somewhere inside of him he has the power and the persistence and the devotion to seek the realities worthy of communication. Money and fame may come; they are merely by-products of his work, not its objective. As soon as an "artist" occupies himself with making money or gaining fame (building a reputation, as it is called) he has ceased being an artist. Art is not a commodity, though we have been trying to make it one for several centuries. There may be no end of justification for the artist to use his work to sell something—whether it be pills, religion, or himself. But when art becomes an instrument of this kind it is no longer art. Either we are kidding ourselves if we think that it is, or we do not know what

continued on page 47

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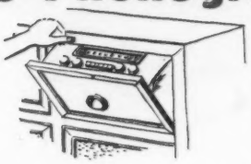

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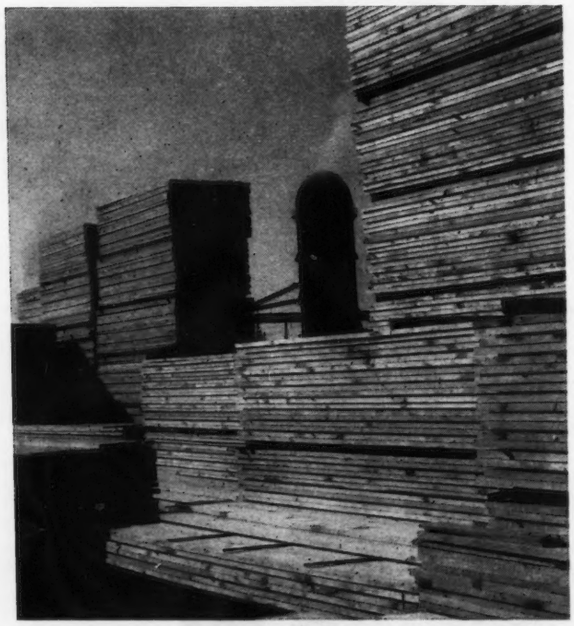

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# ART

## SAN FRANCISCO NOTES

Charles Howard's big show at the California Palace of the Legion of Honor is something to see. For several years his pictures, seen singly in group shows, have been little islands of beautifully articulated design with faultless, meticulous execution, among a welter of partly realized canvases; full self-contained microcosms with an emotional force of gravity entirely out of proportion to their size. The impact of a large gallery full of these pictures is overwhelming. Not that any of these pictures are insistent; they are powerful.

With a few exceptions, Charles Howard might be said to have painted only two pictures over and over for the last ten or fifteen years; one with a light background, one with a dark; all non-objective, all apparently sprung from the same motivation, drive, preoccupation, and using the same symbols. This lack of diversity has set the artist free to concentrate on intensity of expression within his own realm, to refine and to elaborate and to achieve a rich perfection.

The dark backgrounds which predominate among his later pictures are usually deep, smoky grays, which merge in places into pale grays and warm blacks. Woven into this rich and somber element, which gives the impression of space and depth without stating them, are precisely painted forms, lines, areas of wonderful browns, blacks, glowing reds and blues, small bits of clear yellow, presented to their best advantage with the care of a lover.

Howard's mastery of the technical problems of value and hue contrast is superb. The clear, beautifully precise edges of his varied forms flow subtly into and out of the background, seeming to float in space. The surfaces of his later paintings are smooth, without textural variation; in a few of his earlier pieces he has experimented half-heartedly with thick and thin paint, but the variation of actual surface texture does not seem to interest him as much as variation of shape and color.

There are many line drawings, as beautifully precise and sensitively varied as the paintings; and a few early things which are extremely interesting, in view of the singularly uninterrupted course of Charles Howard's art, because of the light they shed on the motivation of his later pictures; there are some very sensual and somewhat satirical representational tinted drawings, a little overly voluptuous, highly erotic.

Watercolors by Nadine Pizzo, also at the Legion, are bright colored and boldly done landscapes, a little raw in color, especially after the Howard's. The Legion announces a loan collection of Important 20th Century Paintings to open on May 21st.

This month the Howard abstractions are, for a change, about the only ones shown here, the closest approach being perhaps Carlos Merida's amoeba like small figures disporting themselves in beautiful mists of color, and some of the other pictures in the show of Six Latin American Artists at the San Francisco Museum of Art. Rufino Tamayo is included in this show with several large oils. There is great dignity and a monumental feeling in most of his work, with its earthy colors and slow, almost static verticals and horizontals, a mural quality.

A rather small memorial exhibition of the work of Helen Forbes at the same museum contains, nevertheless, some of her best oils and watercolors. Her murals are represented by photographs, particularly of the large Noah's Ark panels at the Fleishacker Memorial Mothers' House in San Francisco, and by a few of her sketch books of excellent animal studies. Her paintings, of Death Valley, Virginia City, Carmel, and San Francisco and the few still lifes and Sierran watercolors, are quietly and competently realistic in approach and execution.

So are the oils shown by Victor Arnautoff at Gump's. Arnautoff handles paint in a free and apparently effortless manner which conceals, at first, the fact that there are many subtle gradations and sauve and painterish passages in these apparently easy pictures. He seems, somehow, primarily interested not in people, although there are several very good characterizations, as for instance in a small picture of a man and a girl who are talking in a valley orchard among the pale grays of a late afternoon, but really interested in the act of painting, the stroke of brushfulls of silvery tone on canvas; in spite of the crisp statement of women picking prunes,

continued on page 48

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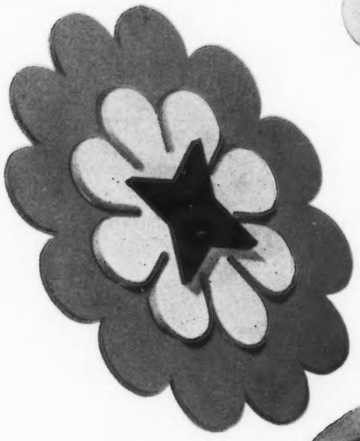

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Anawalt Lumber Co., 11060 W. Pico Blvd.
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Elite Glass & Paint Co., 5609 Sunset Blvd.
Esteys Paint Store, 8934 Santa Monica Blvd.
Hammond Lumber Co., 2010 S. Alameda St.
Harmon & Peterson, 1225 W. Washington Blvd.
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J. L. Hollenbeck, 5036 York Blvd.
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3 · Dishwasher
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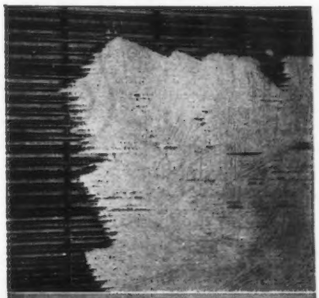

• Above: The scratch coat is forced through Milcor Metal Lath so that it is keyed on both sides of the steel reinforcing.

• Below: Note how the back surface of plaster on Milcor Metal Lath becomes permanently "clamped" to the steel.

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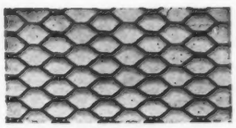

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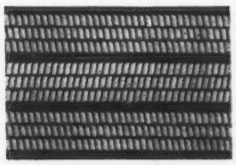

Milcor Specialmesh Metal Lath

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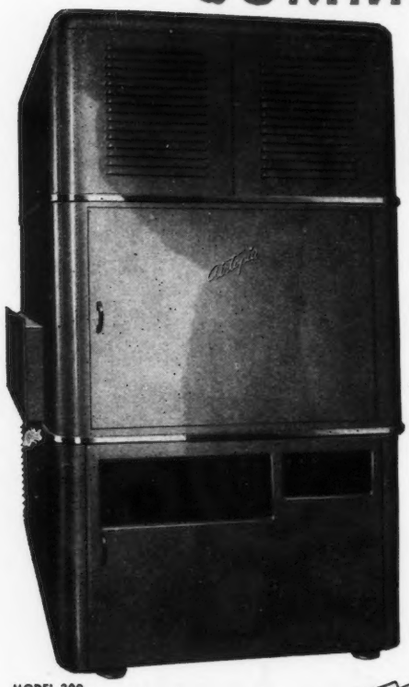

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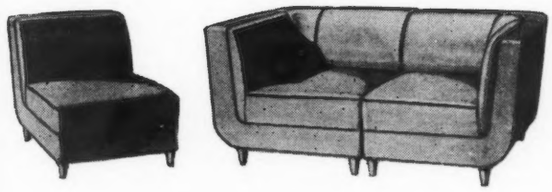
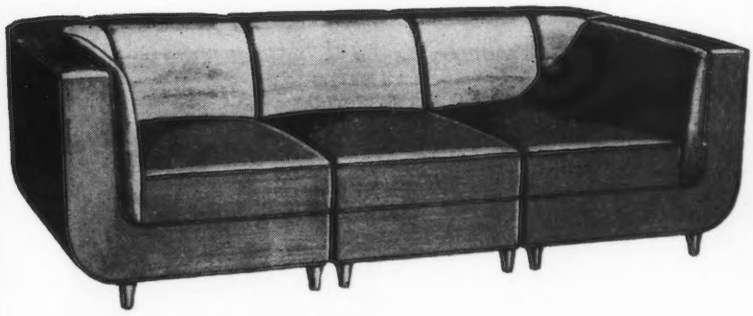
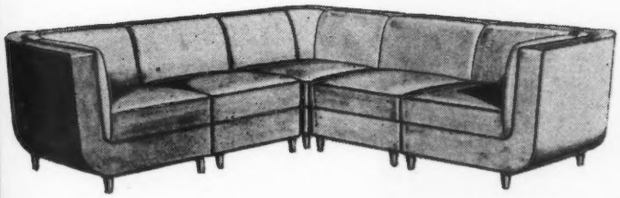


a corner grouping; a seven-foot-long couch; a love seat and separate chair; several individual pieces—these are some of the fluid possibilities with this model.





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# BOOKS

IF YOU WANT TO BUILD A HOUSE—By Elizabeth B. Mock. Illustrated by Robert C. Osborn. 96 pages. The Museum of Modern Art, 1946. (Distributed by Simon and Schuster, Inc., New York) $2.00—After the doses of treacle spooned out in most of the recent books on house design and building, this book is a welcome corrective. The author, who is the curator of architecture at the Museum of Modern Art, has during the last year invigorated in a larger sphere the modern architectural movement by another Museum book *Built In U.S.A.*

This present work is a factual, sound, acute reduction of modern architectural house design to its essentials. Modern architecture is basically defined as an attitude toward life and its physical emotions and needs. With restrictive rules removed, many solutions of the human problems of shelter are made possible through an endless variety of materials and methods. The application of modern design principles achieves a better house for a lower total cost, including the architect's fee. This fee is not the unwarrantable extravagance which it appears to the low-income builders, who can least afford to build without an architect's assistance. Only the modern architect makes the greatest utilization of space and this facility becomes more valuable as construction costs rise.

In her critical survey of the commonplace activities of cooking, eating, living, playing, sleeping, studying, bathing, and storing possessions, the author makes an appeal for direct thinking and direct seeing. She offers a series of sensible, trenchant observations on the common purposes and uses of the rooms which make up the house.

The means of meeting the requirements of heating, lighting, ventilation, and within-the-house circulation are closely examined. Suggestions are included for the choice of site and the disposition of the house on it in relation to such factors as the street and the neighboring houses. In a discussion of financing, reduction of rate of interest is pointed out as a way of lowering the high cost of soundly built houses, preferable to prefabrication.

On the esthetic side, guidance in discerning good modern architecture is profferred. "Only a few years ago our run-of-the-mill modern houses, even those of more than ordinary sophistication, tended to look like refrigerators. Their external characteristics were boxy outlines, uniform whiteness, corner-windows, a few free-standing pipe-supports . . . and a sprinkling of round windows and glass brick. . . . All of these elements can occasionally find excellent use, but more often they are the most superficial of mannerisms. . . . Good architecture does not strain to be different. It is content to be itself, and it acquires character and personality through self-development and self-discipline, not through affectation."

The photographic illustrations are of the work of some of the best modern architects; however, the list is unnecessarily restricted. The cartoon sketches intended to supplement the text seem a misadvised choice. In its field the book is one of the best yet available.

THINGS TO KNOW ABOUT BUYING OR BUILDING A HOME. 64 pages. San Francisco: The American Trust Company—The expert sketches of good modern residential architecture which some anonymous person tastefully included, raise this booklet in value above most publications on the subject. Persons of sound aesthetic judgment who know the general preference of financial institutions for backward traditional architecture will be pleasantly surprised at the excellence of the progressive design illustrated. Perhaps banks and other lending organizations are relaxing their foolishly belligerent antagonism toward modern architecture.

However, complete capitulation to architectural advances is not evident in this work, for the anonymous text quietly tends to counterbalance this move in the right direction by subtle suasion toward the Colonial, the Spanish, and other banal accepted styles. The various problems encountered in the process of buying or of planning and building a home are briefly but adequately discussed. A helpful check list of important points is provided.

In quality of printing and typography, this booklet is exceptional and deserving of particular commendation.

—LAWRENCE E. MAWN, A.I.A.

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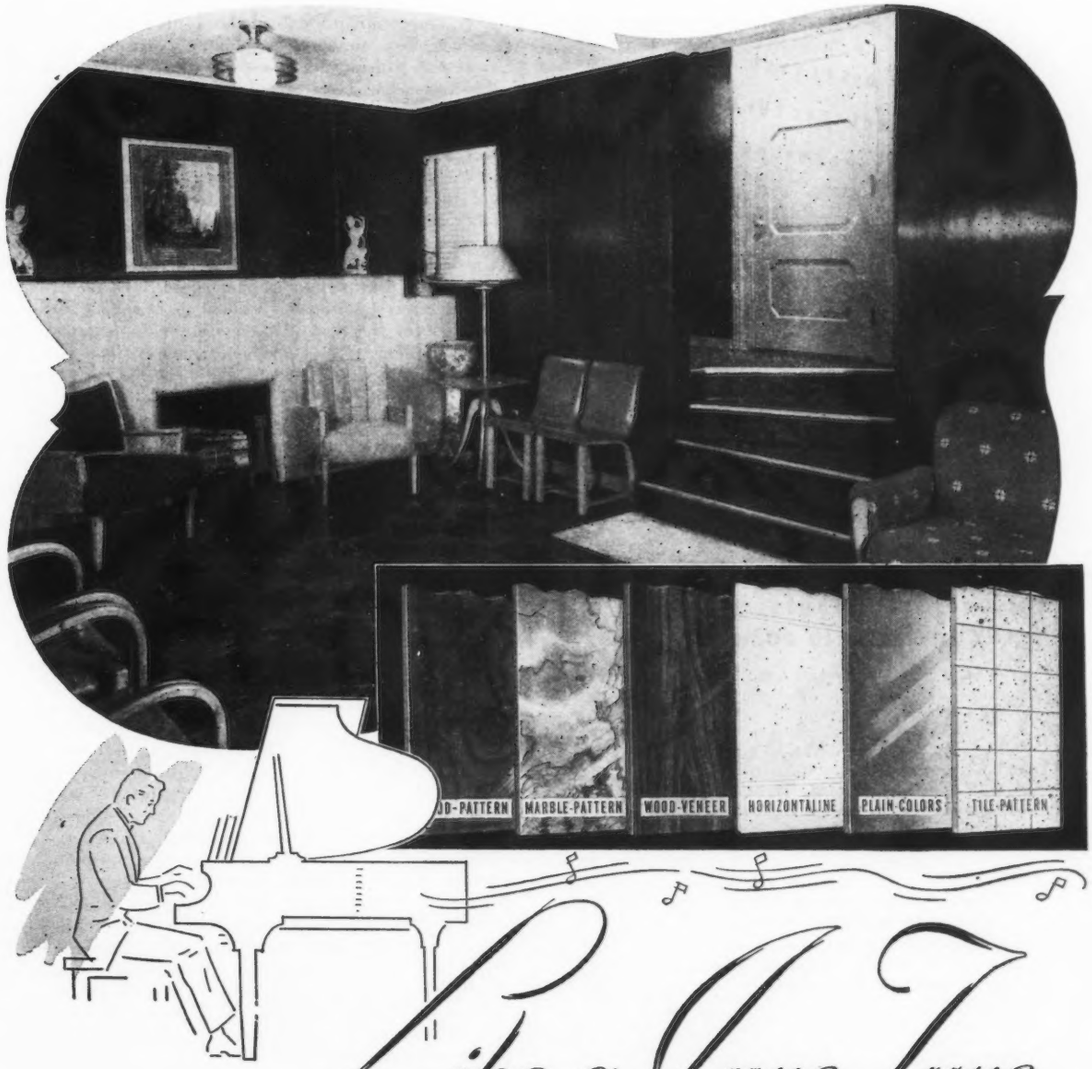


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# CINEMA

**comment and criticism**

Ever since our present plethora of penny dreadful writers have learned how to spell psychiatry correctly, the public has been swamped with novels about the inner workings of the mind. And this trend has been reflected in motion pictures, so that psychoanalysis, psychology, and psychiatry have become a sort of modern witchcraft to delight and please the elders and children. During recent months audiences have been regaled with *Spellbound, Guest in the House, The Seventh Veil,* and this new mumbo-jumbo even got into historical films like *Dragonwyck, Shock, Devotion*—another costume drama with phychic undertones, and one studio produces a series of these mental shockers, the *Crime Doctor* series.

The virus spread to England which gave us *The Seventh Veil,* as palpable a film phoney as has graced the screen for a long time. A psycho-analyst subjects a woman to hypnosis and evokes from her the story of her past. By recounting this story—under hypnosis—she is suddenly free of a somewhat paranoiac fixation and selects the one man of three with whom she is genuinely in love. The suggested cure in this instance may be scientifically possible; but the use to which it was put seemed like anti-climatic piffle. This, by the way, is one film which has received nothing but praise from all hands. The lady in the story is a concert pianist. I enjoyed the music score immensely, thinking that it was one of the best I had heard in a long time. I was chagrined about the mental meanderings in the film. *Guest in the House* was another such psychic pistache. In this one the girl suffered from a fear of birds and feathery things. Coupled with her fear of fowl was her fierce sense of persecution. She twisted an entire family around her finger, hoodwinked husband, wife, friends, child, servants, and an allegedly intelligent young scientist with whom she was in love, or thought she was in love. Her case history went back to a drinking father who used to beat her. The ingredients for the intelligent handling of a psychological mess, in this case, the girl, were there. But the script went off silly by making what was a transparent case of selfishness and viciousness, a deep and dark thing, unknown to everyone in the cast. Anne Baxter, the girl, gave the hero, Ralph Bellamy, enough cause to know what she was trying to do—divide the family, get the home for herself. But the authors sloughed over that obvious fact, and made up a whole fabric out of tissue-thin complications.

*Spellbound* is another picture which uses the pseudo-scientific background of this new science for its workings. And *Devotion* goes in for a little Victorian Age incest mixed up with assorted frustrations and foibles. There have been a horde of other films in this category in which the director uses trick angles and coated lenses to give an out-of-focus effect so that the audience will be sold on the mental distortions going on in the heads of the principals.

The pity of all this is not that films have tricked up psychology just as they have tricked up history or tricked up everything else. The pity is that films have not made as honest a subject dealing with this theme as Brackett and Wilder did with drinking in *The Lost Weekend.* The picture in this instance was as honest as it was relentless. The symptoms and possible cure were indicated, and there were no tricks used to tell the story. Every time we see a psychological thriller, we can expect a gyrating camera and a few out-of-focus shots.

I am reminded of a film which I saw several years ago, *The Eternal Mask.* This was and probably still is the best example of the psychological film I've ever seen. *The Cabinet of Dr. Caligari* is, of course, a classic of this genre, and so is *Dr. Marbuse* and *Student of Prague.* These films are all more than twenty years old, which gives you a rough idea of how nicely films have progressed.

I'll recommend *The Eternal Mask,* which brings me to a story. In view of the fact that the editor permits rambling, I'll ramble. During my stay in Berlin I met Werner Hochbaum, director and author of *The Eternal Mask.* He was a strong allegedly anti-fascist and one of the men in whom we placed great hope for the future of the film industry in Germany. Here was a man with whom we could work. Then our Intelligence looked into his record. He was a Nazi in Vienna during the period before Austrian Anschluss, and was, in fact, one of the leading Austrian Nazis, and his home was a hideout for the Gestapo and SS. He was, naturally, rejected.

Notwithstanding this information, the Russians in Berlin have given Werner Hochbaum a license to produce films. Maybe we ought to make a psychological film x-raying the Russian mind.—ROBERT JOSEPH.

"ANDREW SZOEKE, TRUE CRAFTSMAN AND DESIGNER EXTRAORDINARY, IS TURNING OUT IN HIS NEW YORK WORKROOM, CUSTOM-MADE FURNITURE COMPLETELY MODERN IN FEELING, YET FULFILLING THE PROUDEST TRADITIONS OF CRAFTSMANSHIP," SAYS HELEN HENLEY IN CHRISTIAN SCIENCE MONITOR, SEPTEMBER 27, 1945.

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# notes

## IN PASSING

A DEVICE BY WHICH THE conscience of the world might be measured is the extent to which we are permitting food to be used tragically as a political weapon. Against this dirty and shameful backdrop the play of power politics goes on. In the face of crippling famine and death, it is terrifying to realize that out of this same conscience must come the standards by which war is to be controlled and peace to be won, with the same cast doubling in brass to control not only natural life, but also the unnatural threat of universal death.

And so we see the miserable picture of the bloated bellies of starving children on the one hand, and the prostitution of science on the other, all used to impose a means, a way of life, that happens to be desired by those who, for the moment, have the greatest strength. And among these people seated at the counsel tables, plotting out the distribution of food as though they were plotting out a military campaign, sits the mute citizen who has no understanding of the complex purposes behind all this conniving, but who can only state his conviction that the need for food can, and should,and will be satisfied.

We are too many physical miles away from people who fall and die in the streets to fully realize the awful urgency of this need. We have never seen, nor in our most terrible dreams have we ever imagined death at our own doorstep because a man or a child has been unable to get food. It must be to the everlasting credit of Americans that they have unhestitatingly supported the feeding of starving populations; but, by some devious means not fully understood by any of us, that impulse finds itself translated into a weapon that selects people as though they were sheep or goats, and feeds, or does not feed them according to a formula that has very little to do with the humanities.

There is little criticism that can be leveled at several of the obviously good officials of the U.N.R.R.A. God knows they have done and are doing a magnificent job in trying to meet the urgency of this terrible time. But somewhere, somehow, the gesture of a nation's mercy and decent charity is used to force a political or an economic issue. And, tragically enough, it seems to have become the policy of the victors to use both bread and nuclear physics as weapons of a diplomacy that certainly does not spring from the heart and the wish of the people.

The uproar that greets all attempts to internationalize the control of atomic energy is further indication of the limited thinking which attempts to shape the means by which man must learn to live with this final fact of his material world. In our horror at the destructive force of a bomb (or the bloated belly of a dead child) we have somehow missed the larger point that all clear thinking must be free to consider the adjustment of economic and social forces to the realities of human needs, and not force human need into a preconceived, unchangingly rigid pattern administered by the certified public accountant.

The mere conception of war as a part of man's future, the suffering of starvation as a part of man's present, becomes now an insupportable lunacy if we have the slightest wish to live by reason. Surely too many of us now know that it has become increasingly impossible to live with witchcraft on one hand and science on the other, unless we are willing to reembrace the dark ages and destroy the mind of man which must have as its objective the civilizing of man. We must, then, put first things first, always keeping a sharp eye on those things that immediately follow after and realizing that one is always as much a part of the other as though it were the other itself.

"Man's inhumanity to man" is no longer just a copybook maxim. It is the one fact that must be faced, and the one problem that must somehow be solved as we, who are nothing but figures within a transition, live in the midst of a social and economic world revolution that is too vast for anyone's complete understanding.

Violent change is obviously the inheritance of our time, and it is perhaps an impossibility to hope for a complete individual adjustment to it. But, at this moment in time, when the whole chemistry of man and his world is in the uproar of transmutation, we can cling only to the decencies of the humanities as that part of our identity which we know must be the basis for any future world in which man can hope to live.

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# maracci

by Peter Yates

CARMELITA MARACCI is a dancer who had a national reputation among lovers of the dance before Sol Hurok discovered her in 1945. She is now, according to Mr. Hurok and the music editors of *Time*, a combination of Pavlova, Duncan, and Escudero, all in one place.

As a matter of fact the comparison, which seems at first glance extravagant, is quite accurate. Pavlova was a solo dancer who learned her art under the formalistic discipline of the classical Russian ballet. Escudero is in the same way a solo dancer trained in the aristocratic folk-ritual of the Spanish dance. Duncan was a solo dancer who emerged without training from the drab indifference of the American lower middle-class and projected almost formlessly yet with the irresistible physical energies of a new continent an emotional relationship of body, breathing, and great music which she herself devised. These three elements, the only living elements of dancing in the mainstream of the western professional art at the present time, come to focus in the work of Carmelita Maracci. Carmelita Maracci's mother was born in San Francisco, her father was Italian and Spanish; but the proportions of her body and the flattened oval mask of her face are Indian, resembling the sculptured maize-god of the Aztecs. She has passed the greater part of her life in the United States. She is a thoroughly trained and, among dancers, a much admired technician of both the classical ballet and the classical Spanish arts.

Unlike the majority of the dancers who have come to maturity on this continent she has no desire to escape from or to dispense with the use of this traditional heritage, nor has she at any time subordinated her own creative intuition to the empty shells of these formalistic and ritualistic technics. Dancing for her is a living art to be used in full awareness; through her the tradition resumes life in immediate experience, recreated in every continuing gesture, every movement, every expression of the features, every comprehending glance. "One must feel that the floor is alive, and that the foot rebounds from it strengthened like music from a sounding-board." The body moving in space brings space to life, dances with space, feels distance, dramatizes pressure, height, depth, the curve, length, duration, integrates flow, and extra-physical extension of movement, and the intent of motion beyond extensive reach. Thus the dancer alone, or in a group, knows how to animate the largest stage, how to draw it to herself to be small in intimacy, how to extend it and thrust it out of the way and give it height and body where no person is. This is a greater art than the formal divisions of the ballet. It is an art that began with the *pas de deux* and the *adagio*, which absorbed into itself the vital realism and the ritualistic emotion in a phase or pattern that are the fulness and sufficiency of folk-dance.

In its final development on this continent the dance has added a new environmental and spiritual urge to solitary creativeness, which has made many American dancers anarchic soloists. American dancers who have given up or put away tradition must each create separately an individual dance, an isolated esthetic out of their own guts. For this reason Americans dance passionately, wandering from ideology to classical imitations, to the Oriental, to interpretation, to message, calling upon music, the presumed anti-music of percussion, history, homiletics, and Karl Marx to support them in their search. Duncan danced the *Seventh Symphony* of Beethoven complete. Maud Allen danced symphonies and sonatas. Ruth St. Denis still twines herself in confessedly intuitive rather than literal contortions from the Javanese. Martha Graham uses panoramas of history or sociological or psychological divertissements to explore many facets of the theatre. Graham is limited by her wish to substitute meaning for means, substantial program for creative substance, formalized motion for controlled movement in free space. The emotional impact of such art is as great as its limitations; like Wigman's revolt against the ballet it substitutes force and breakdown, tension and relaxation, for free movement.

Dancing is unavoidably a representative or programmatic art: the dance implies a narrative, fiction, fable, myth. Abstract or non-representative dancing is easier to conceive of theoretically than to realize in practice. The dance is the lyric of dramatic art, the visible song of the theatre. In their primitive form dance and song antedate drama. They are characteristic gestures of the spiritual and motor impulses peculiar to the tribe or race. Dance and lyric lose validity by substituting explanation for experience, essay for song. The artist, like the poet T. S. Eliot, tries to refine the art at second hand, alternately finding excuses and making rules for it. Or as Martha Graham says: "I do not strive to be different. Really, I don't want to be freakish. But anything that pushes one into an emotional area that is unfamiliar is bound to be considered dangerous. The modern dance is not meant to supplant the classics, but to contribute to the general line of world civilization by moving on. Only time will tell how much will live, just as time has tested the classics." Carmelita dances. Whatever may be said of it is secondary to that direct experience. When Carmelita dances her art flowers upon the living technics of the past.

As the three living streams of contemporary dance art have come together in Carmelita Maracoi to combine in one person the ballerina and the choreographer, the folk-artist and the creative innovator, so the accompanying music of these arts has taken on for her as for many of her individualistic predecessors a new, vital importance. The music of classical ballet has become as rigid as the dance. New ballet music is still being written, but whether William Schuman's score for *Undertow* has any more compelling influence on the ballet than Stravinsky's setting of music by Pergolesi is debatable. Music has become *decor*, and only in rare cases, such as Copland's *Appalachian Spring*, written for Martha Graham, has the music exceeded the incidental purpose for which it was made. The great days of the earlier Stravinsky, when music made the ballet, are past. The judgment is provisional, and new factors entering the problem may countermand it. In the ballet tradition Maracci learned and mastered with fresh personal immediacy the craft of dancing to pre-created music. Many of her programs would supply a pianist's concert repertoire. She has also had music written for her. Sometimes the dancer selects the music; occasionally the music selects the dance. Music written for her is usually practical and subsidiary to a pre-created dance. Once

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# UNDER THE SKIN OF SOUTHERN CALIFORNIA

## SOUTHERN CALIFORNIA COUNTRY—AN ISLAND ON THE LAND* by Carey McWilliams

REVIEWED BY LEONARD BLOOM

THIS BOOK SETS A NEW STYLE for Carey McWilliams and reveals a versatile talent that will please his old readers and win him many new ones. He earned a considerable following and influence with such books as *Factories in the Field, Ill Fares the Land, Brothers under the Skin,* and *Prejudice.* They were all topical and are tense and effective expositions of pressing and significant problems. It is not enough to say that they stem from the muck-raking tradition in American letters, for the arguments are more scholarly and more highly organized. They do share the unqualified courage of the tradition, but the objectives are clearer and more often positive.

In *Southern California Country* there are, to be sure, residues of his earlier publications, but this book has a different pace, a much longer germination period, and practically no gastric ulcers. Very probably the book has been in the making for a couple of decades, and as a consequence it has more style and grace.

McWilliams defines Southern California as bounded on the north by the Tehachapi Mountains on the east by the San Bernardino and San Jacinto Mountains. It has a coastal strip of 275 miles, and covers a rather small area of something less than 12,000 square miles. He says a strong word for the Tehachapi boundary, but very likely not the last word. This area consisting of indigenous weather and recently imported trees, shrubs, weeds, rodents, people, architecture, power, and water is the locale of the book. The development of Southern California needed an advanced technology, as McWilliams points out, and is to be understood in terms of the life cycle of a nation, as he implies but does not make explicit. He indicates that Los Angeles does not have "a sustaining hinterland" and then demonstrates that the continent is its hinterland. Preconditions for Los Angeles were a national economy of surplus, at least for considerable segments of the population, a secondary displacement of urban and rurban populations, and a high degree of economic specialization.

The region is the most highly urbanized in the nation at the same time that it is the richest agricultural area. It is dominated by the least citified city, but that is not enough to say about its ecological structure. Los Angeles is the best case of a polynucleated metropolis, although not by any means what it could and should be. Its polynucleation must be explained by reference to the automobile, recent growth, and the techniques of exploitation, not by the mystique of diverse cultural origins of another writer to which McWilliams inadvertently refers.

As one volume in the American Folkway Series the book is a social history of the region richly embroidered with myth and legend. Much of the folklore is new and shiny but it is folklore nevertheless. For example, we are given a clear and scientifically responsible summary of the vicious history of the Mission and the Indian. Then we are given the *mythos* of the Mission and the "sacred" legends of the Indian, e.g. Ramona. The "sacred history" is shown to be a mechanism which helps Californians avoid the realities of the contemporary scene. Similarly the myths of the Ranchos of the "Californios" of the "Spaniard" make it unnecessary to deal with the "Mexican."

Readers of this journal will be especially interested in the architectural and land use history. We are given a perspective on the bungalow and the stucco box and also on the vacant lot and the defacing of our hillsides. We are told about the eclectic importation of styles and the impact of a San Diego Exposition on domestic architecture with the promotion of the "Spanish," "Mission," and "Moorish." It is not all rags and tags, however, for inventive talents are here now and their influence is being felt at the same time that the region influences them.

"A nearly perfect physical environment, Southern California is a great laboratory of experimentation. Here, under ideal testing conditions, one can discover what will work, in houses, clothes, furniture, etc. It is a great tribal burial ground for antique customs and incongruous styles. The fancy eclectic importations soon cancel out here and something new is then substituted. The reason the fresh growths are not more conspicuous than they are at present is that the importation-and-discarding process has been continuous." (p. 369)

Most of the ideas in this book must have been simmering in McWilliams' cortex for a long time because when they come out they are embedded in illustrations, allusions, and references. That is not to say that the book is scholarly in the sense of being pedantic, for indeed the references are usually quotations identified only by the name of the author, bibliography is absent, and the index might as well be. However, there are enough stimulating ideas to keep inquisitive and argumentative citizens thinking and talking.

One example of an occasionally uncritical handling of sociological phenomena is to be found in the following:

"Incessant migration has made Los Angeles a vast drama of maladjustment: social, familial, civic, and personal. The divorce rate of the county is more than twice as high as the average for the nation: 38.6 divorces per 100 marriages by comparison with 17.0. Los Angeles has always had a high suicide rate: 25.1 per 100,000 population as compared with 18.8 for all cities and 15.6 for the nation as a whole. . . . The suicide rate for the native-born is 15 per 100,000 as compared with 24 per 100,000 for the state." (pp. 238-9)

A less emphatic approach even using the data presented would be more in keeping with our knowledge. Does the migration make the maladjustment or/and do maladjustees migrate? Is the apparently high divorce rate to be traced to migration or also to the age structure of the population and to the relatively small number of children? Would the crude suicide rate be as high as it appears if it were properly defined by age? The answer is given in the same paragraph, of course not. Anyone who is so full of ideas is bound to have some that are fragmentary or downright wrong and the latter category more often than not may be ascribed to someone else. My academic predilections being what they are, I should be happier if he stated some of his ideas as theories to be tested rather than as demonstrated fact.

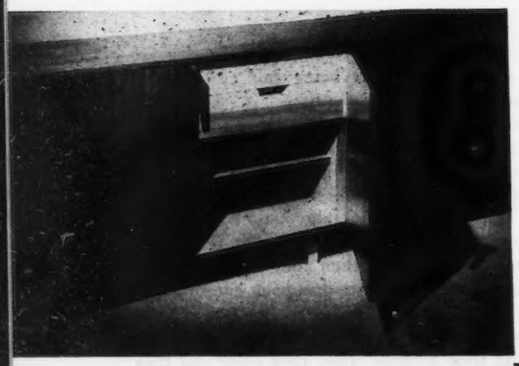
The discussion of population densities (p. 231) is also rather badly confused. The density of 3400 per square mile for the city of Los Angeles as a whole is presumably an extrapolation of the 1940 census figure of 3340. But this is misleading, for if the thinly settled San Fernando Valley and Harbor area are excluded the density is 6100, still low for great cities, to be sure.* [Reference page 50]

The confusion is somewhat confounded by reference to data for the Metropolitan Area which derive from the 1930 census, but are not so identified.

The important thing to note is that there are ideas and they are often testable and anyone but an intellectual sloven will have a

continued on page 50

**Southern California Country. An Island on the Land by Carey McWilliams. New York: Duell, Sloan & Pearce (American Folkways), 1946. Pp xii-387. $3.75.*



top right: Walnut and birch coffee table
Walter Harada, designer
left: sideboard detail
below: maple form table, Walter Thomas, Architect, designer
center: walnut dining table, sideboard, occasional chest, Design Workshops staff

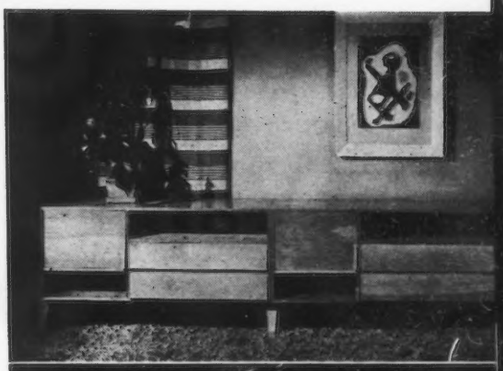
# DESIGN WORKSHOPS

BY EDWARD HANDIN

Architecturally the western house has achieved a significant form of expression and around it the arts and crafts, ceramics, metalware, plastics, and textiles attract the lively interest of manufacturers with, however, the unfortunate exception of the manufacturers of furniture who, with few notable exceptions, have remained stoically unmoved. Despite an active new consumer demand, little has been done to meet it. One of the more apparent reasons for this seeming unwillingness to accept change is the cost of retooling and regearing a factory's operation. Obviously, as long as the demand is not too insistent it is easier and safer to continue doing things in the same way without upsetting old methods of procedure. But the need for change and progress as well as the waiting market has become too urgent, and the designer has been forced to ally himself with smaller shops where the validity of his ideas are recognized.

left: ash envelope table, Design Workshops staff
center: unit cabinet chest, Walter Harada, designer
center: ash desk, Design Workshops staff
below left: walnut and birch coffee table with glass top, Wayne G. Pippin, designer
below right: maple form table, Ward Thomas, Architect, designer

photographs by Dean Stone and Hugo Steccati



The first project of the Design Workshops began in 1939 when Ernest Born, Serge Chermayeff, and Edward Handin discussed a special study of design trends in western furniture. Beginning with an admitted knowledge of the need and function of the designer in the industrial field, one purpose of these discussons was an attempt to establish the long desired change in methods of manufacture and merchandising. However, the war interrupted both the work and the idea.

As an outgrowth of the 1939 discussions and preliminary work, Design Workshops as an organization has been set up again with three active associates—Richard Hiatt, Hellmut Gerson, and Edward Handin. Each, with a background of study in the design field, has had experience in house construction and work in the cabinet shop. Three designers—Ward Thomas, Walter Harada, and Wayne Pippin—were invited to a series of discussions after which designs were submitted and preliminary models produced. Following group criticisms, the final models were made and production begun.

Merchandisers have readily agreed to an exchange and cooperation of presentation ideas, checks on consumer reaction, and full design credits. This, then, is the first introduction to a growing and revitalized market. It is intended that if justified by results, more will follow later.

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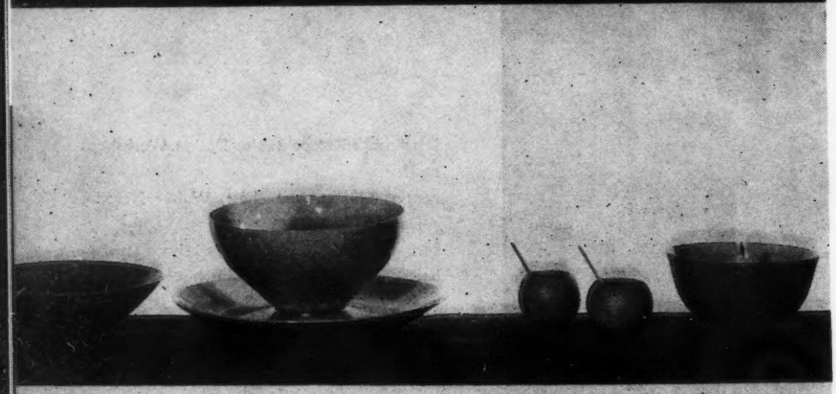
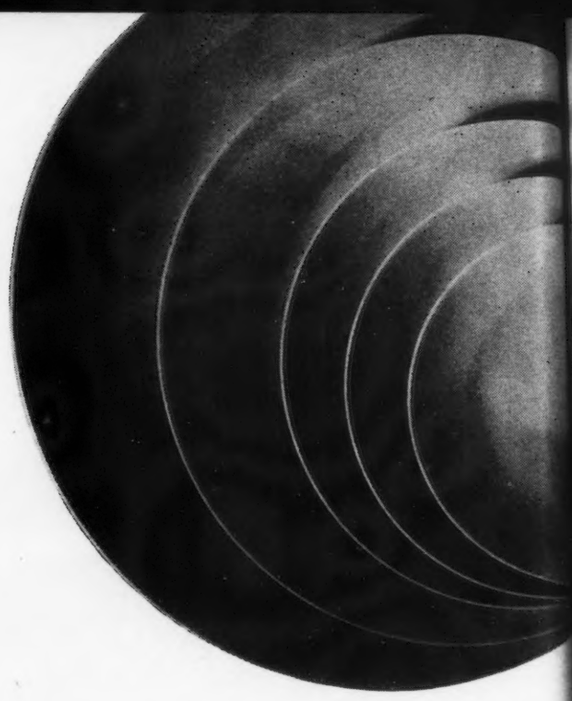


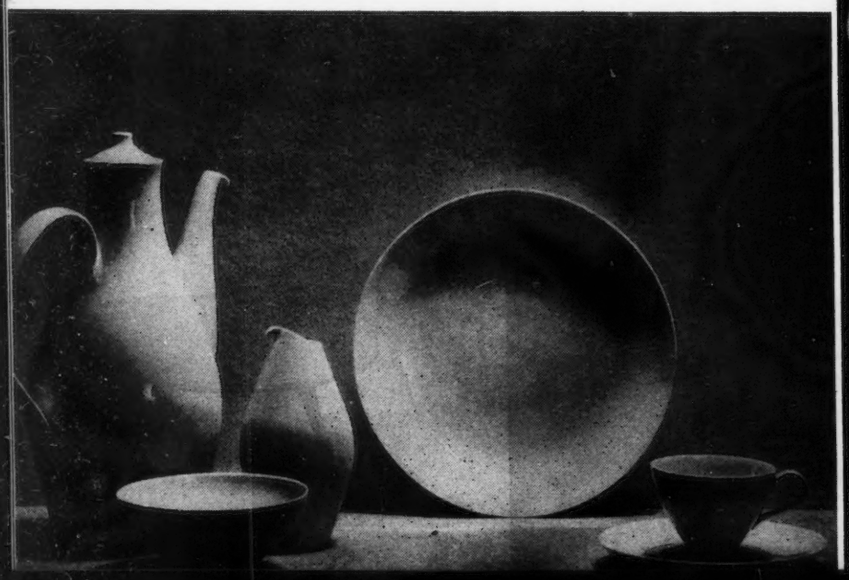


**the designer**

Eva Zeisel has designed other household articles in glass, aluminum, plastics, and such materials, as well as china and pottery. Her work was first shown in the 1926 Exhibition at Philadelphia and later at the Paris Exposition of the World's Fair. The Museum of Modern Art included her wartime utility ware in its Fifteenth Anniversary Exhibition. For the past seven years, in addition to designing, Mrs. Zeisel has been teaching at the Industrial Design Department of Pratt Institute.

**the manufacturer**

Castleton china is produced in one of this country's largest potteries manufacturing china, in New Castle, Pennsylvania. Two men, unknown to each other, worked separately for years in the hope of producing a fine American china unlike any made in this country. One was James W. Smith, Sr., a pioneer American potter; the other, Louis E. Hellmann, was widely known both in this country and abroad for his long association with fine china. In 1942 the firm commissioned fifteen contemporary artists including Milena, Elsie Shaver, Ching Chih Yee, Ludwig Bemelmans, Salvador Dali, Marcel Vertes, and others, to create designs for reproduction on Castleton China. This collection was shown in leading cities throughout the country. The progressive record of the company is especially notable among the few producers of fine American dinnerware.



# FINE CHINA IN MODERN DESIGN

**the product**

The first translucent china dinnerware, modern in shape, produced in the United States was shown in April at the Museum of Modern Art. The project for this modern china was initiated in 1942 between Castleton China and the Museum's Department of Industrial Design when Eliot Noyes, director of that department, proposed to Louis E. Hellmann the development of a completely new set of shapes in fine china and recommended Eva Zeisel as the designer.

The exceptional quality of the material permitted Mrs. Zeisel to draw the edges out to a thinness that emphasized the clear translucency and fineness of the china, while placing more weight in the bases for the greater stability of certain pieces such as cups and bowls. This drawing from thickness to thinness, while provocative and delightful to the eye and expressive of greater dignity than an all-thin piece, is extremely difficult to accomplish. Heretofore, modern shapes in dinner service have been interpreted only in earthenware, which, because it is opaque and non-vitrified, is less expensive and simpler to produce.

The china, ivory in tone rather than cold white, depends upon its form and fine surface quality for its beauty. Although it has been produced without ornament as a solution in its own right,

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material courtesy the Museum of Modern Art

photographs by Walter Civardi

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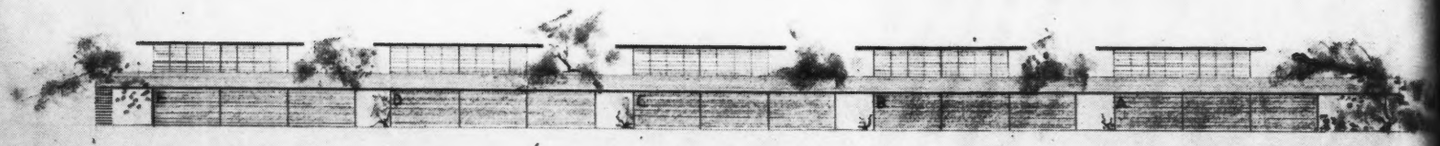
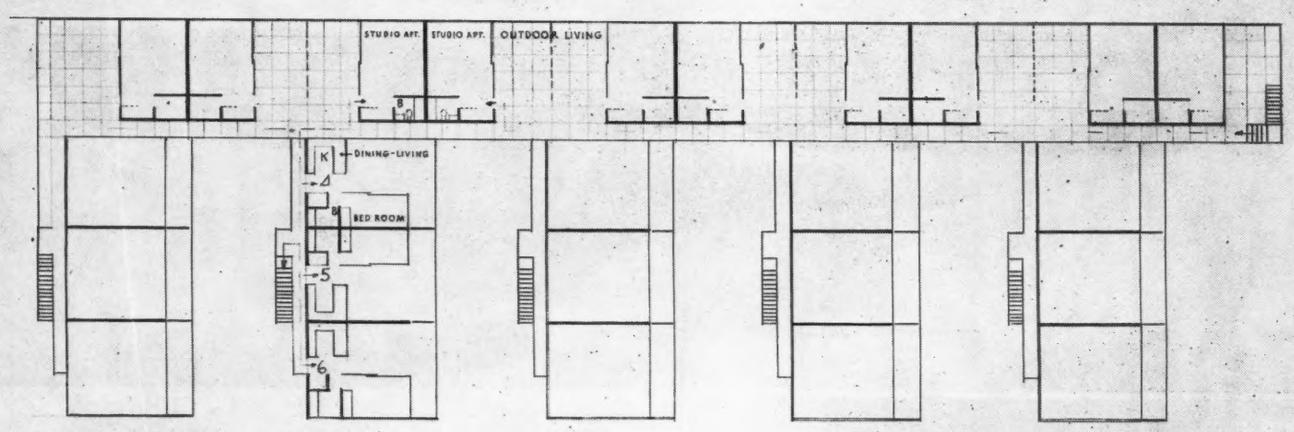


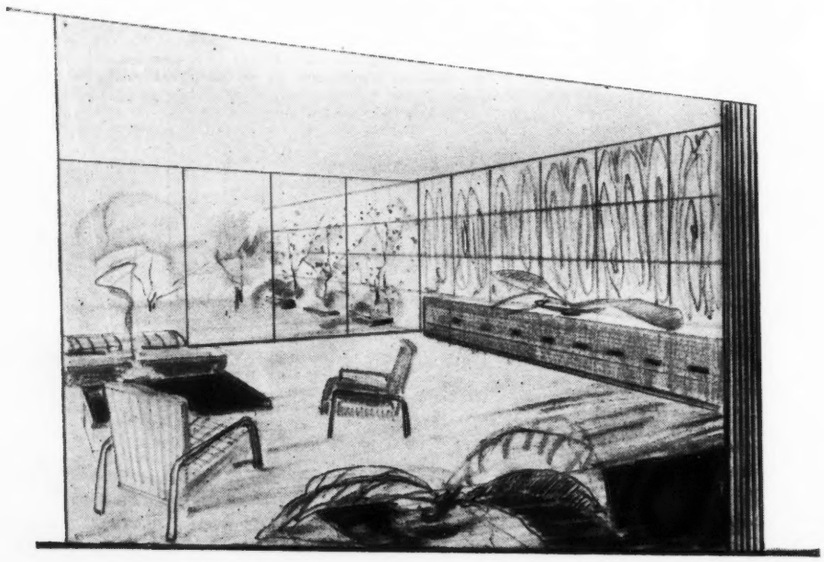
EAST ELEVATION

# garden studio apartments




SECOND FLOOR PLAN

RAPHAEL S. SORIANO, DESIGNER



**Designer: Raphael Soriano**

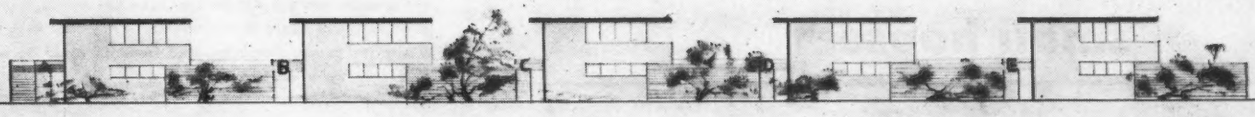
• This group of apartments was designed for a site 100 x 320 feet bounded by three streets on the east, south, and west. Setback restrictions and ordinance requirements of a garage for each kitchen reduced the actual building site to approximately 65 x 300 feet.

As shown on the plans a strip of ground about 20 x 300 feet on the east side is used for the thirty garages in groups of six, serving units A, B, C, D, and E. Ten studio apartments, each one opening into a private garden terrace 12 x 24 feet, are above the garages. The placing of these apartments gives not only pleasurable outdoor living and a desirable outlook for each studio but also provides complete privacy for each.

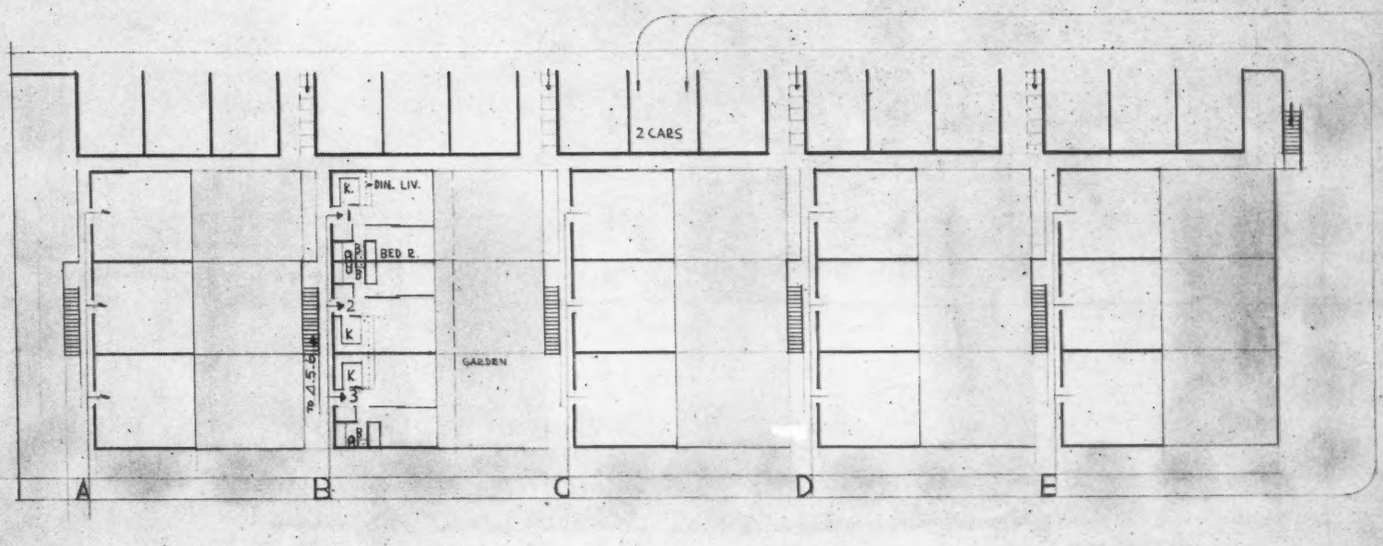
The remainder of the site is utilized for five two-story units comprised of six apartments each. All units face south and are separated by a garden strip 63 x 26 feet. Each apartment has a combination living-dining space, kitchen, bedroom, bath, and closets. Each apartment has its own private, enclosed garden 22 x 26 feet.

The livability and privacy of such a plan is obvious. From the viewpoint of income to the owner, these apartments qre always desirable and vacancies are always at a minimum. Added economy is achieved by a maximum use of the land. The economical construction is of light steel, based on a module. The module in this case is the unit apartment.

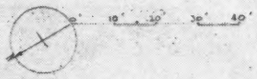
The total project is composed of 30 apartments with kitchens and bedrooms; 10 apartments of studio type; 30 garages, utility space, and storage. Modular furniture will be built especially for the units.




WEST ELEVATION



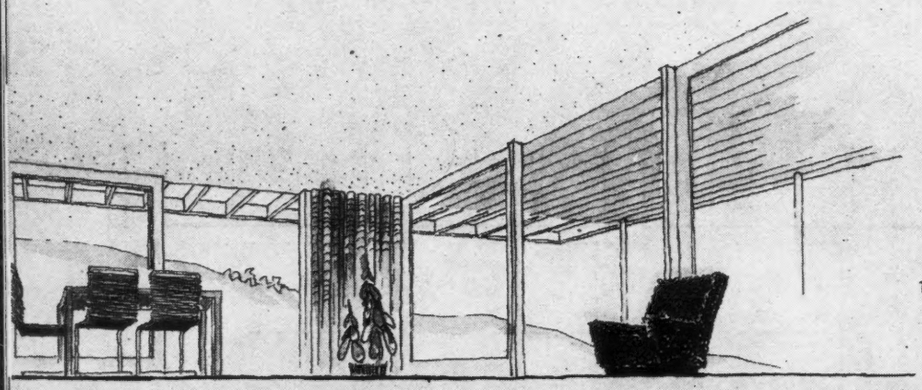

FIRST FLOOR PLAN




RAPHAEL S. SORIANO, DESIGNER

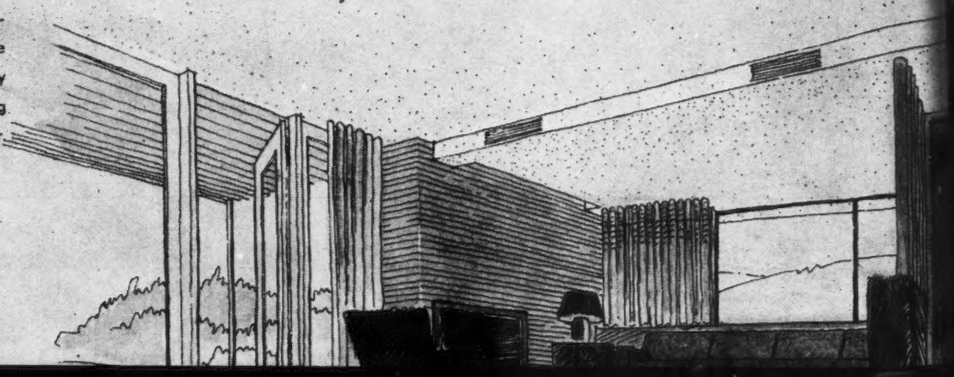
# small house

■ The site for this house is a gently sloping spur of a mountain, high above a canyon. The family consists of a doctor, his wife, and two college aged sons. They wanted a two story house requiring minimum upkeep both inside and out as gardening and tinkering are not considered hobbies. The plan has been arranged to take full advantage of the magnificent views and to provide protection for the outdoor living areas. Exterior finish is natural redwood and stone. Openings are fixed glass, steel casements, and wood sliding doors. The kitchen and outdoor dining terrace are located to receive the early morning sun and for shade during midday heat. Deep overhangs are used where the house opens to the southeast as the owners are particularly averse to glare and voluminous drapery. Much of the furniture will be built in. Eucalyptus trees will be planted to give additional shade but at the same time will permit full view below the foliage. A somewhat enclosed effect was sought deliberately in the library for a contrasting mood. As clients they are especially interested as their request for a contemporary design has been the direct result of four unsettled years in the service. They feel that their desire for peace, simplicity, and freedom could be satisfied only by a modern house.



The dining area: Flowing, dynamic space gives a sense of freedom and extension. Sheer glass walls seem to dissolve the barrier between indoor and outdoor space.

The living area: Here a static special effect is sought for moments when one feels a need for enclosure and intimacy. The fireplace surrounded by uncluttered walls and the louvered ceiling satisfies the instinct for cave-like shelter.



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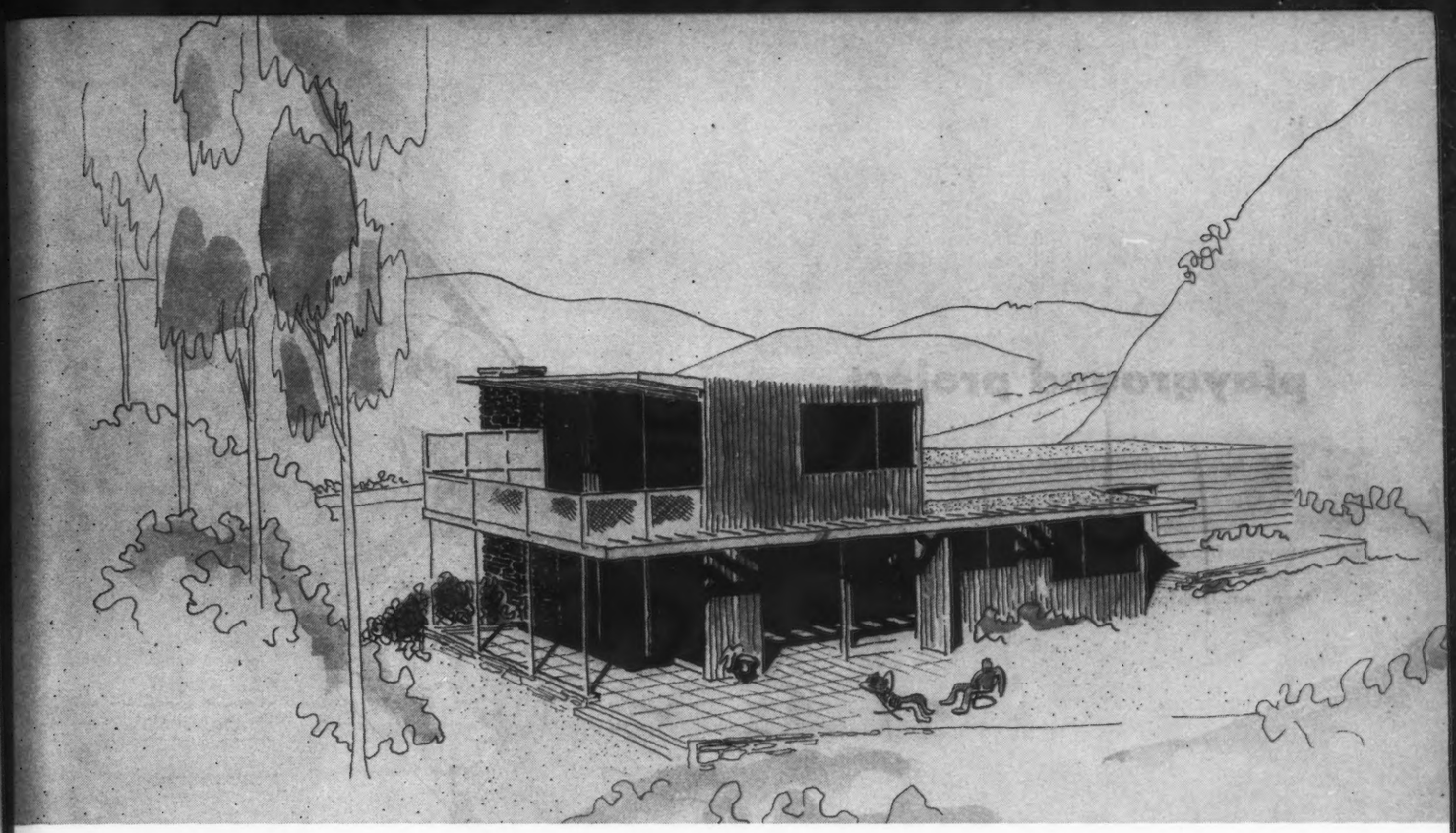
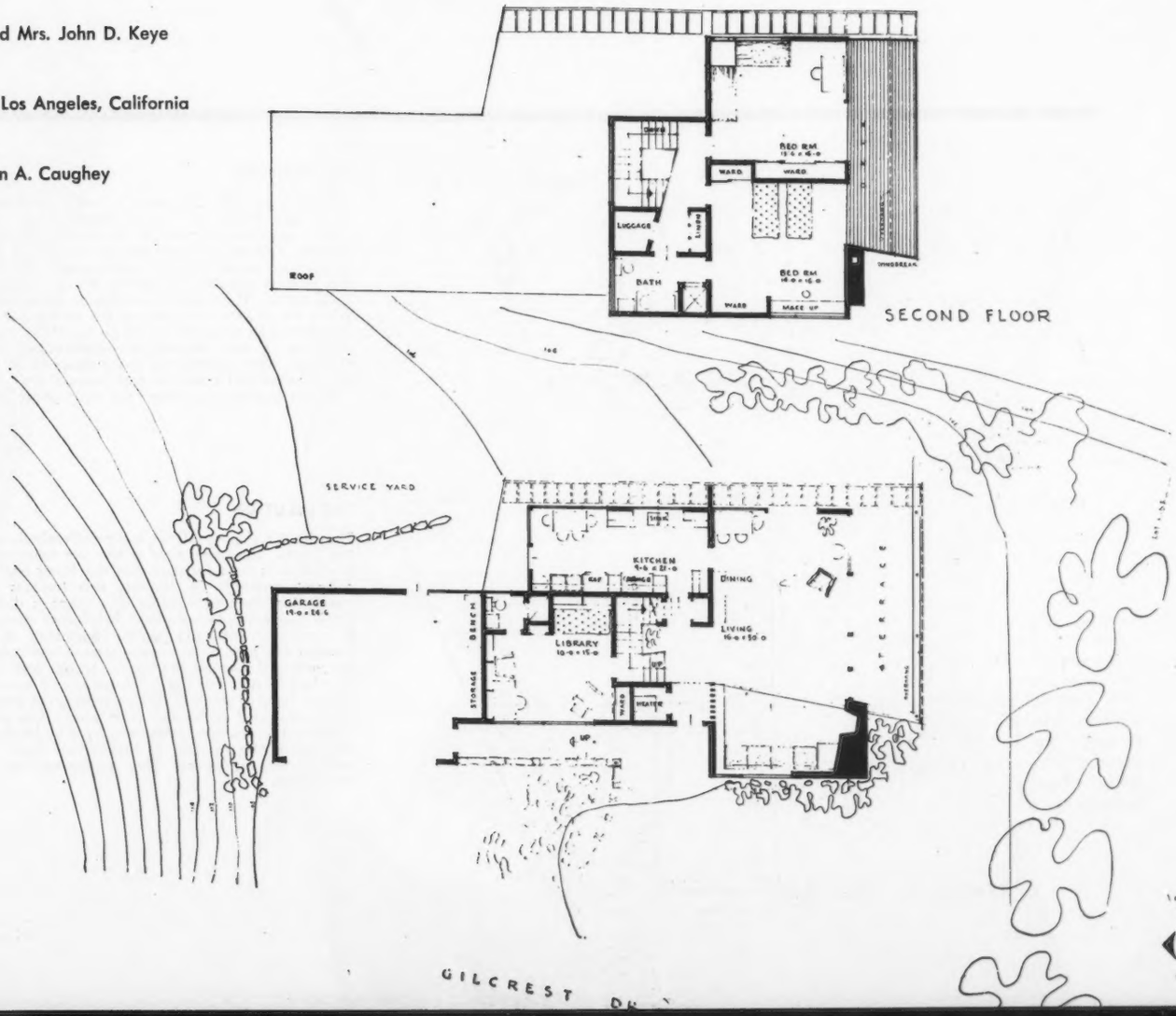


owners: Dr. and Mrs. John D. Keye

location: West Los Angeles, California

architect: Milton A. Caughey

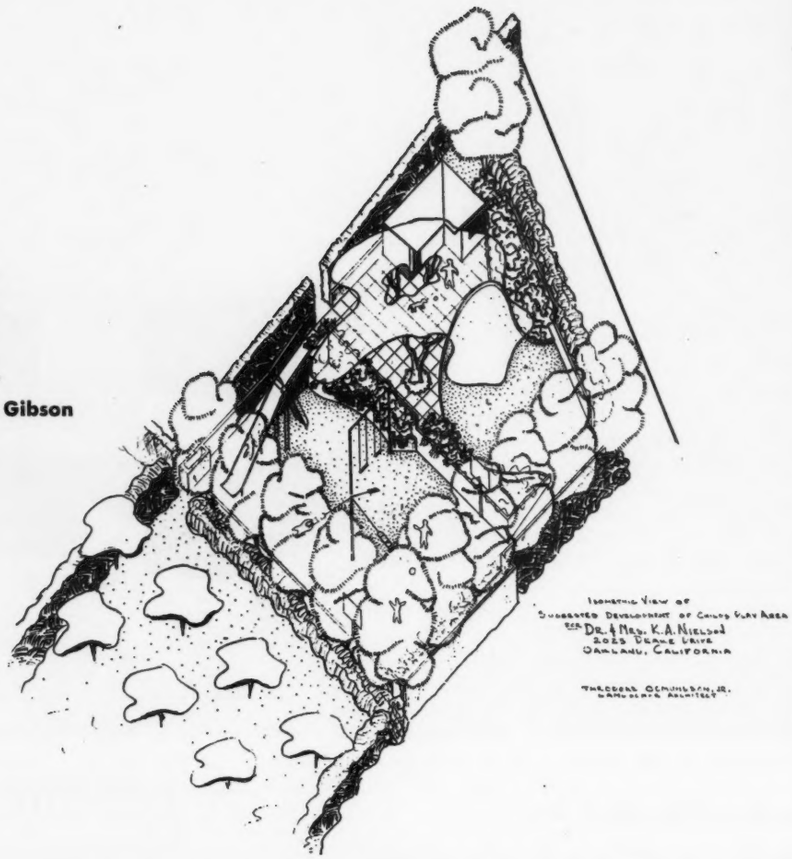


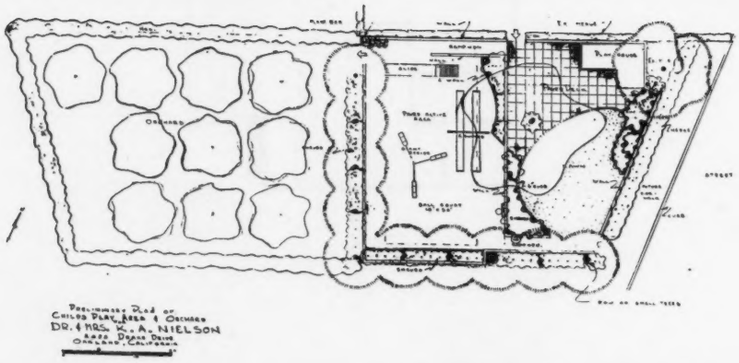
# playground project

**landscape architect: Theodore Osmundson, Jr.**
**of Osmundson, Staley & Gibson**

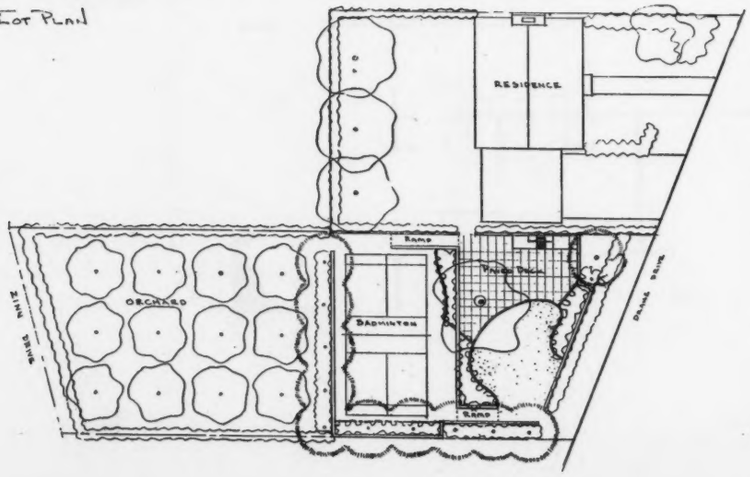
**owners: Dr. and Mrs. K. A. Nielson**

**location: Oakland, California**




Plot Plan




## THE PROBLEM

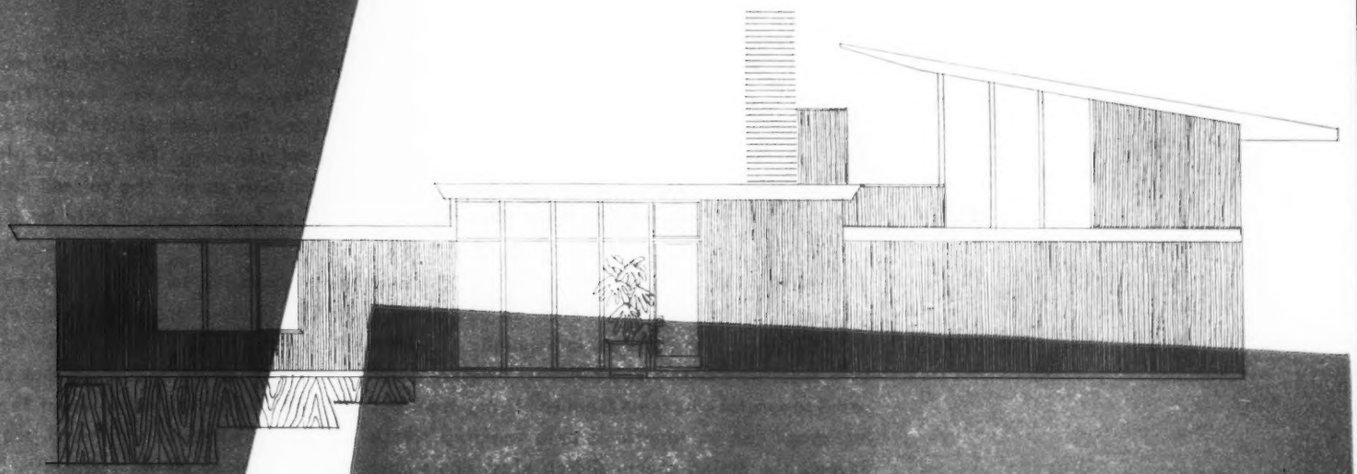
A doctor and his wife with a small daughter of seven are living in a new subdivision in which public playgrounds are too far distant to be of service. Rather than wait several years until public authorities are able to build suitable facilities, the parents decided to develop the lot adjoining their home. Their house seeming to have an affinity for so many children in the vicinity, it was felt that such a project would be beneficial to the children in the immediate neighborhood also. However, they wanted the space designed so that the development could be transformed easily into a livable outdoor area when the child grows older.

## THE SOLUTION

The site is a sloping lot running completely through the block. The upper half of the site adjacent to the house is used for play and the lower half for a home orchard. By leveling two terraces and connecting them with ramps, the space is divided for active and passive play. Reinforced concrete is used for retaining walls. Surfacing is of crushed red rock on the lower terrace and colored concrete and lawn on the upper. Shrubs and vines in raised beds soften the extensive use of concrete while a band of small evergreen trees gives privacy and year-round protection from wind. The playhouse will be replaced eventually by a barbecue on the upper terrace and a badminton court will replace the mechanical play equipment on the lower level.

XUM

XUM



# case study house #16

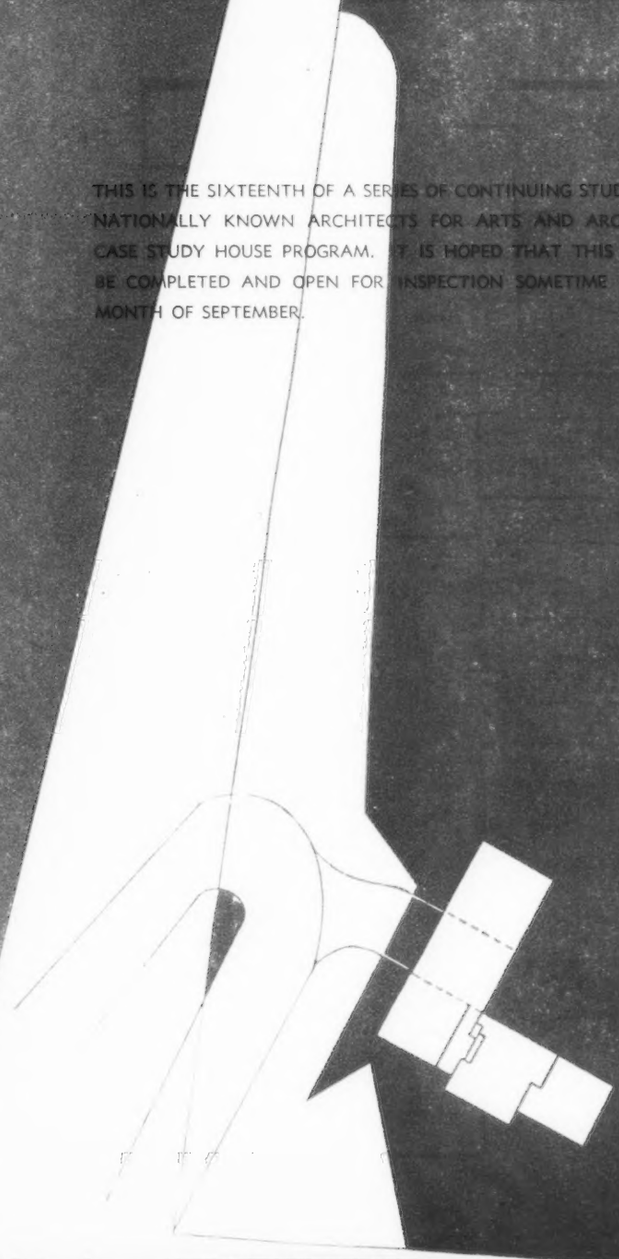
RODNEY A. WALKER, DESIGNER

THIS IS THE SIXTEENTH OF A SERIES OF CONTINUING STUDIES BY NINE NATIONALLY KNOWN ARCHITECTS FOR ARTS AND ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. IT IS HOPED THAT THIS HOUSE WILL BE COMPLETED AND OPEN FOR INSPECTION SOMETIME DURING THE MONTH OF SEPTEMBER.

**SITE SELECTION:** The site was selected for the unusual combination of advantages it offers. It is in a protected cove on a southern slope, commands an unobstructed panoramic view from the ocean to the Los Angeles city hall, is secluded, yet only five minutes drive to the center of Beverly Hills.

**PROBLEM:** The problem was to design, on a limited budget, a spacious home for a family of three with additional sleeping area to accomodate frequent over-night guests. The study or office was necessarily kept free of sleeping guests for receiving clients and for evening work. In meeting these requirements the aim was in every case to take full advantage of the broad view to the south and of the more intimate outlook north and east of the surrounding hills.

**GENERAL LAYOUT:** In order to orient the house most advantageously with relation to view, terrain, and solar heat, the entrance was placed on the north along with the garden room, cement terrace, play yard, and service yard. The "front" yard on the south and view side will be landscaped to blend with surrounding chaparral, and by using a brick faced wall, additional protection from the sun will be achieved. Grading was held to a minimum, the object being to fit the house to its natural site. The only cut made was to bring a drive through a bank from the road to the site, and all required excavation earth was used to build up the terrace to the natural shrubbery. Thus no raw earth dump had to be handled with retaining walls or ground covering.



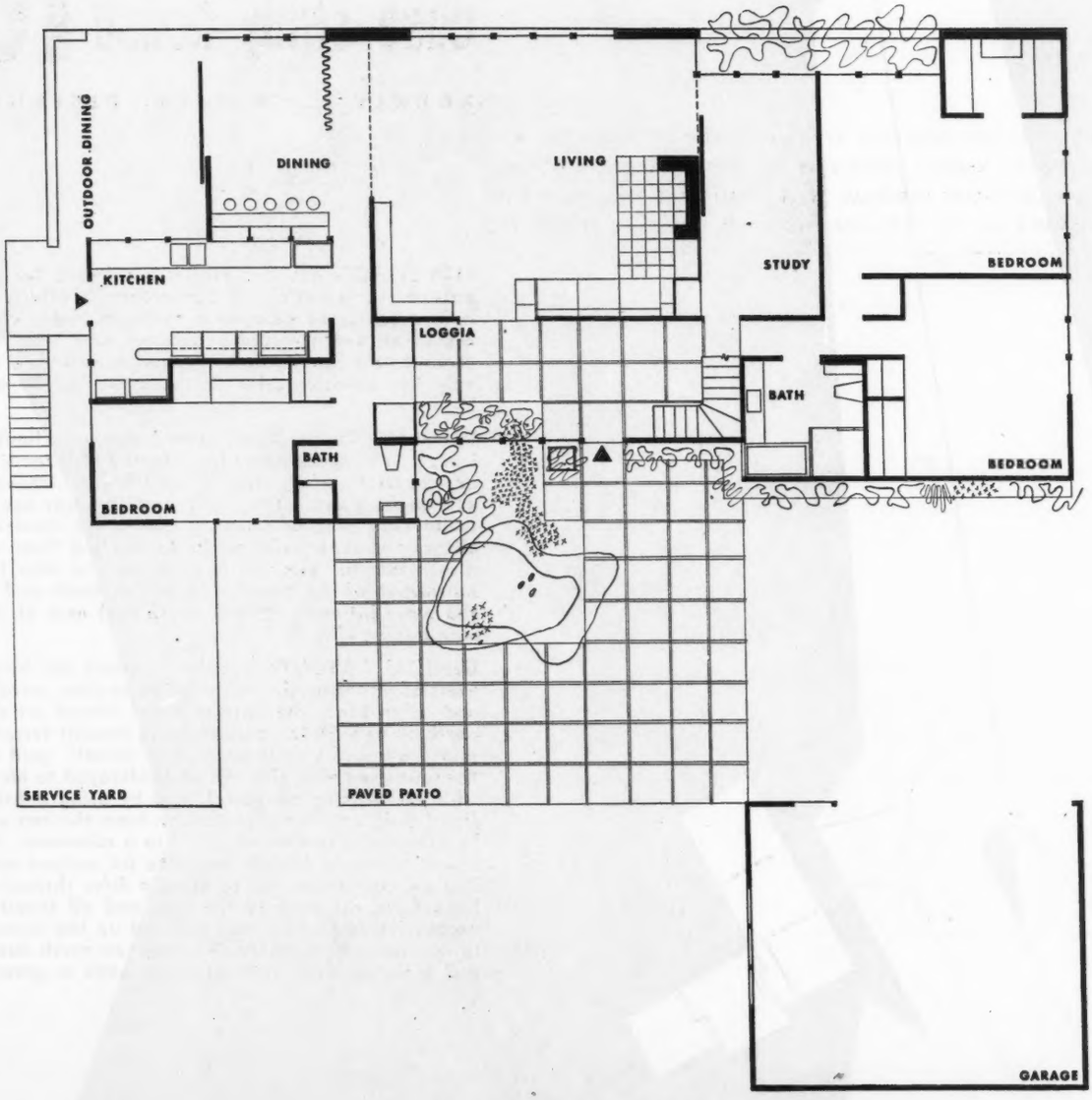
XUM

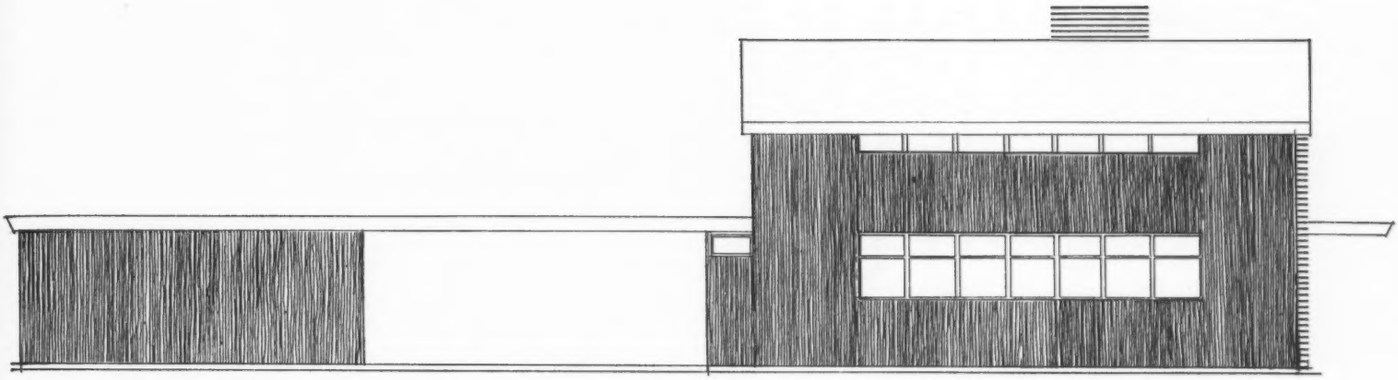
**CASE STUDY HOUSE #16**
**continued**

**LOGGIA: The loggia is a combined entry, garden room, and hall from which all rooms in the house are accessible. The stair to the roof deck also leads from this room. The high ceiling of green heat absorbing glass casts a cool light over the room which by contrast enhances the warmth of the mahogany paneled living room adjoining. The striated plywood used on the exterior of the house is carried inside to this room as are the colored concrete blocks of the patio, and the garden extends from patio to loggia broken only by a clear glass wall.**

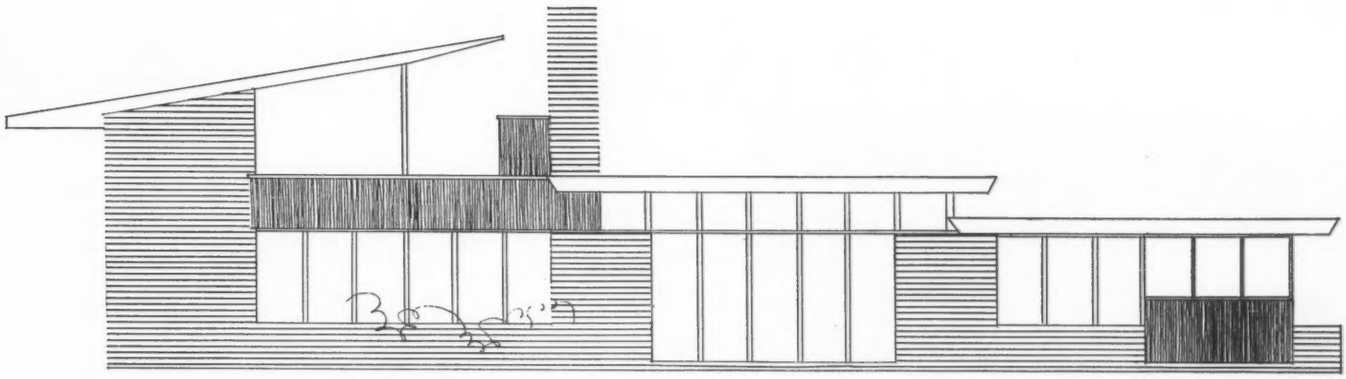
**LIVING ROOM, DINING ROOM, STUDY: These rooms are oriented to the southern view. All can be thrown together when an additional feeling of space is desired, or separated so that the units can function individually. Couches are built into the study—it can be used as a secondary sitting room but its primary purpose is use as an office. A six foot sliding panel separates this room from the living area. At the east end of the living room the dining space can be separated by a hanging screen made of twelve-inch plywood sections. Beyond the dining space, sliding glass doors open to the outdoor dining terrace.**

continued on page 40

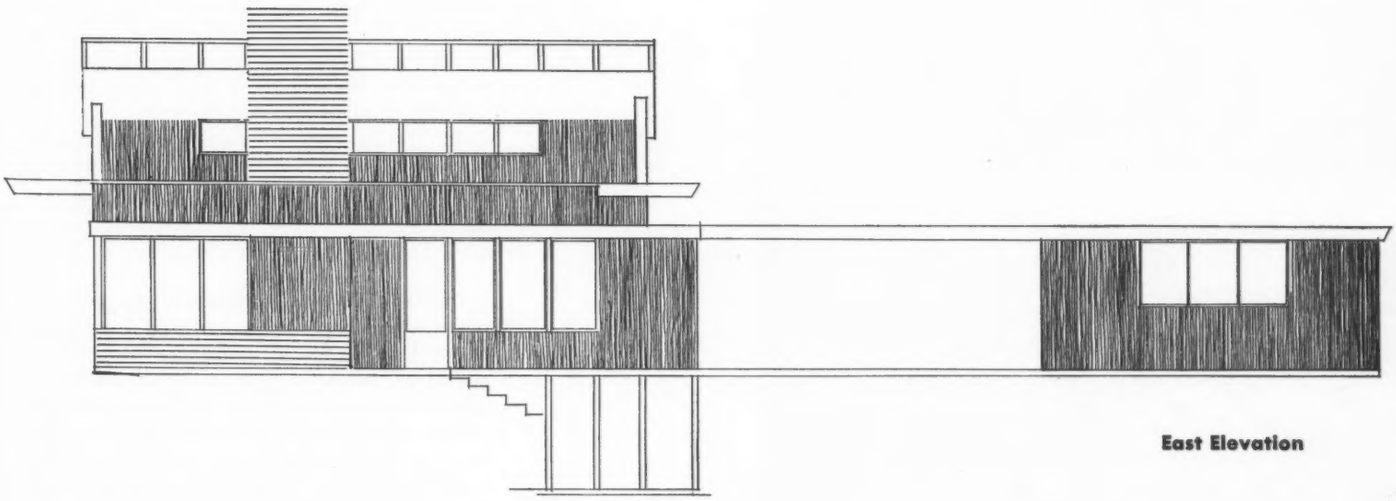




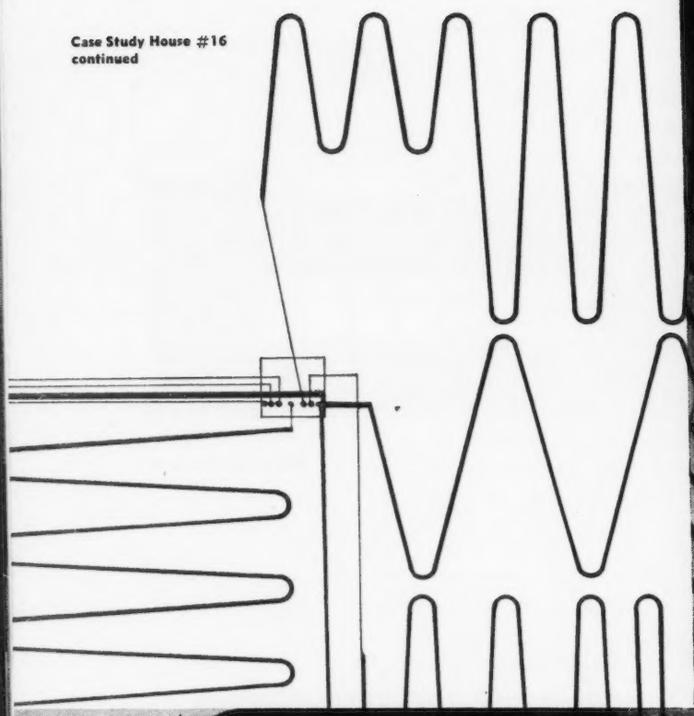
West Elevation

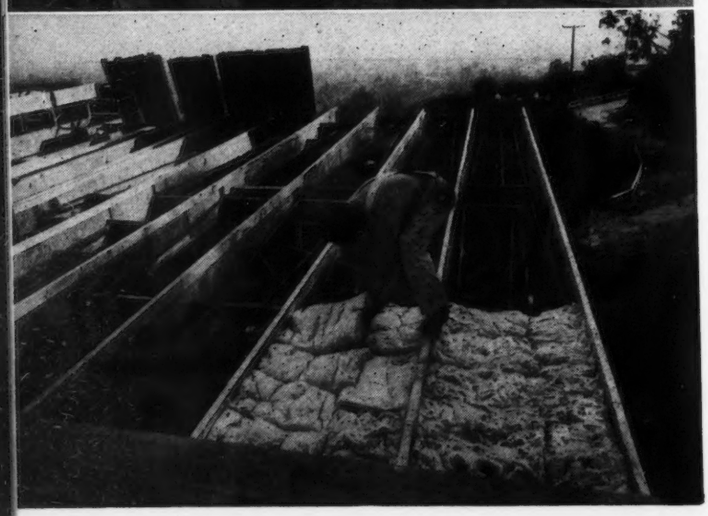


South Elevation



East Elevation



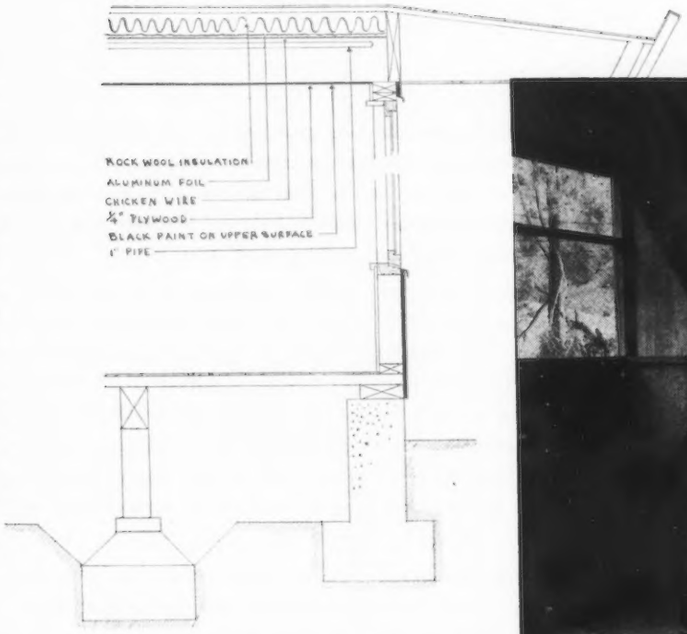


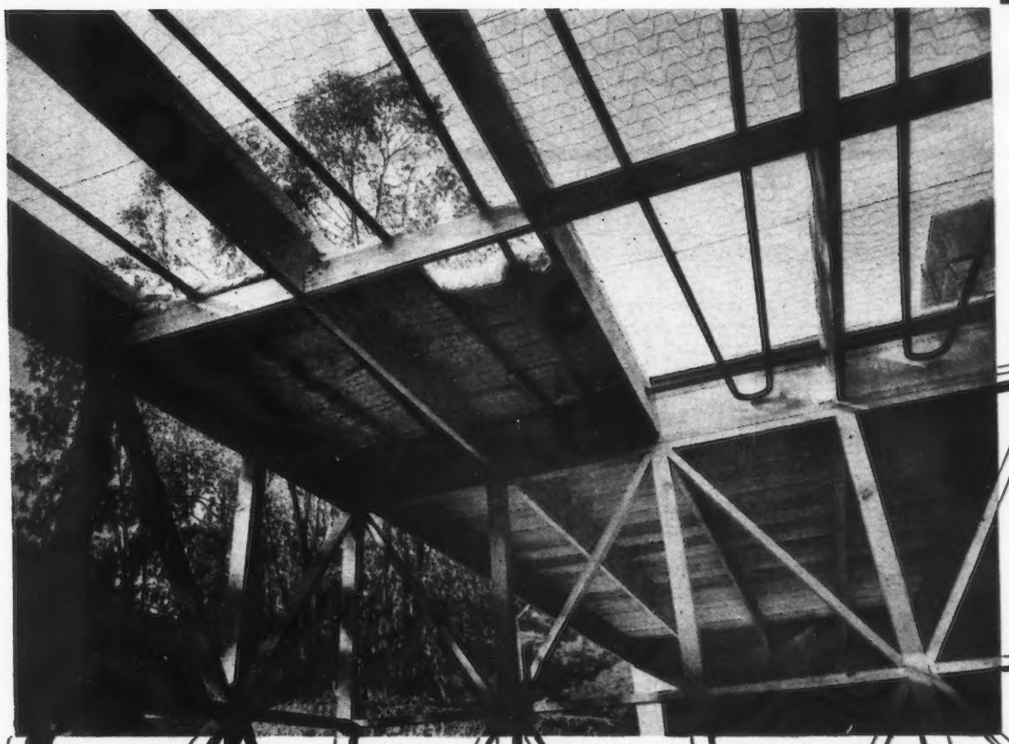
**RADIANT HEAT:** The radiant heating coils are located entirely in the ceiling. One inch black pipe was placed 18 inches O.C. to make one complete coil between each two ceiling joists. The pipes are placed 4 inches from the plywood ceiling the top surface of which is painted dull black to absorb the radiations. Aluminum foil was placed directly above the pipes to reflect the radiations emitted by both the hot water pipes and the plywood itself. Over the foil three inches of rock wool batts are laid on chicken wire. The house is divided into seven zones each of which may be controlled independently either manually or by thermostats connected to motor driven valves located at the gas fired boiler. Response to changes in outdoor temperature is rapid as the only mass of material which must be heated is the ¼-inch plywood ceiling. In addition a high water temperature may be used which is not possible in floor installations.

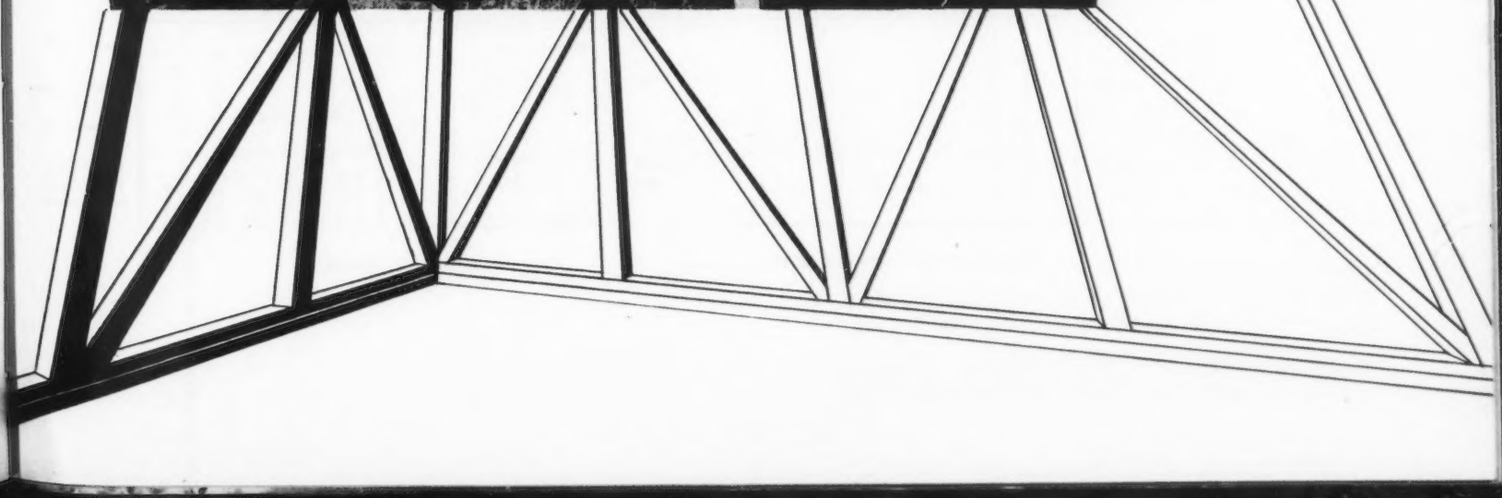
**CONSTRUCTION:** The construction system is based on a 3-foot module utilizing 4 x 4 posts every three feet in all walls whether bearing, partitions, solid, or glazed. A conventional foundation was laid with girders spaced six feet on center supported by posts on piers. The floor is made of two inch planks bought in length multiples of three feet so that no flooring is wasted in trimming or fitting. All solid walls are braced by diagonals running from the top and bottom of one post to the middle

photographs by Julius Shulman

of the next. Two adjacent spaces form a complete X truss. In addition to the strength achieved the walls are broken up into triangles which take advantage of both horizontal and vertical ply of the plywood. Plywood covers all external and internal walls except the wall to the south which is faced with brick. All posts, plates, and ceiling joists are indexed by means of ½-inch hardwood dowels in top and bottom of each post. Thus all spacing of posts and alignment of walls is automatic. The structural framing forms the frames for all doors and windows. The stationary glass is slipped into grooves in the 4 x 4 posts and puttied. As no stops are required the posts are left clean. The sills are of sheet metal over a rough sill which is let into the posts and are identical for stationary glass and casement windows. The vertical module is 16″ for all door and window openings. Using this module the 8-foot plywood sheets are cut without waste.





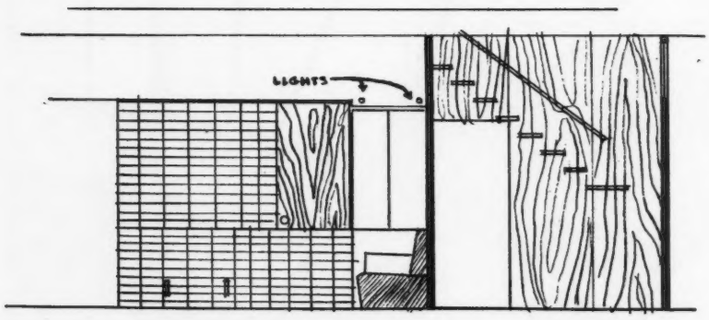


**CASE STUDY HOUSE #16**
**continued**

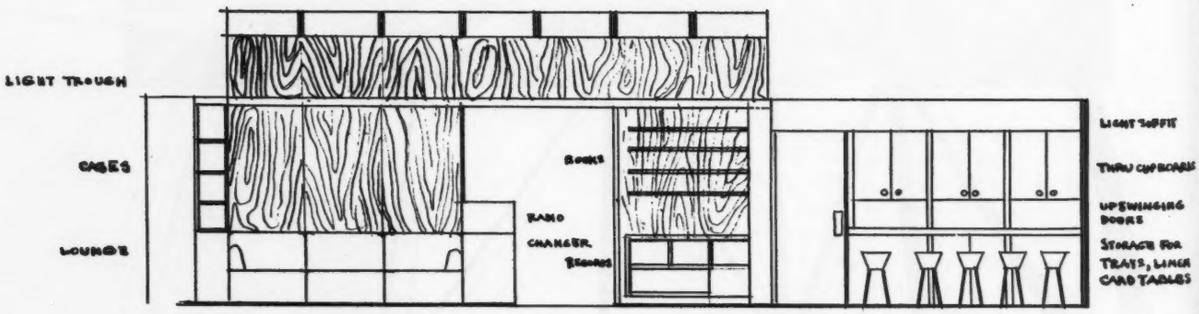
**KITCHEN:** The kitchen was planned long and narrow for maximum efficiency, with the east end given extra width and a bank of windows to provide sitting space and room for the child to be given meals at his own table. Easy access to the outdoor dining terrace is provided, and the opening section under cabinets between kitchen and dining space simplifies service. The main work area overlooks the principal view.

**BEDROOMS:** It was desired that both family bedrooms be given rather complete privacy from the rest of the living space. The child's room has ample play space, desk, and shelves for toys and collections. The sleeping area of the master bedroom has an oversized built-in bed with chests of drawers on either side. A light shelf provides overall lighting for the room with spot lights for reading in bed. At the east end of the room, with windows to the south view, is an area large enough to be used as a secondary sitting room. The guest bedroom and bath are placed at the opposite end of the house from the family bedrooms for privacy and so that these rooms may be used as servants quarters if required at any time.

**ROOF DECK:** On the deck the broad view is experienced fully. It is partly roofed to protect against afternoon sun and sufficiently glazed for protection from prevailing south winds. There is a large fireplace, the plywood deck surface makes an excellent dance floor and a loud speaker is connected to the main installation to provide music. Complete barbecue equipment is installed including sink, water, gas lighter, and storage for dishes and utensils. There is play equipment for the child and beds for "sleeping under the stars."




LIVING ROOM - WEST WALL




LIVING ROOM - NORTH WALL

DINING ROOM

# MEET THE ARCHITECT

AN EXHIBIT OF DESIGNS AND MODELS OF CONTEMPORARY HOUSES — AND HOW THEY CAME TO BE — BEING THE WORK OF THE FOLLOWING SAN FRANCISCO ARCHITECTS

ANSHEN AND ALLEN

HERVEY PARKE CLARK

MARIO CORBETT

JOSEPH ESHERICK

JOHN C. FUNK

FRED LANGHORST

FRANCIS ELLSWORTH LLOYD

MENDELSOHN, DINWIDDIE AND HILL

HOWARD MOISE

JOSEPH ALLEN STEIN

JUNE 5 - JUNE 29 AT GUMP GALLERIES
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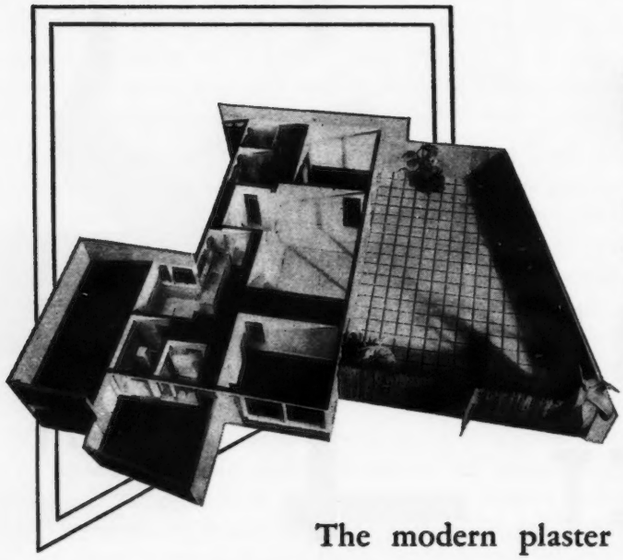
**ARTS AND ARCHITECTURE**



# modern

In houses it means the best techniques, design and materials combined to meet the living requirements of right now. That's why Case Study House No. 11 opens to give outdoor freedom to the inside. That's why GRIP LATH, the Fireproof-Insulating Plaster Base, helped build it.

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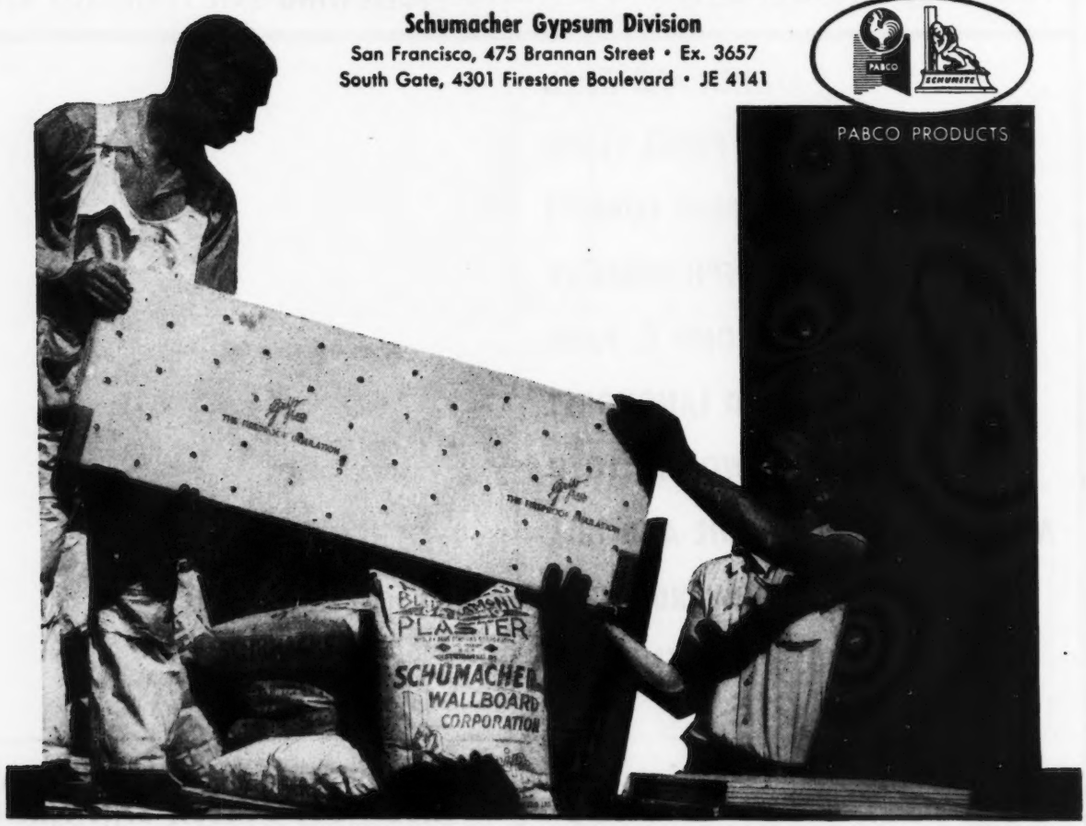


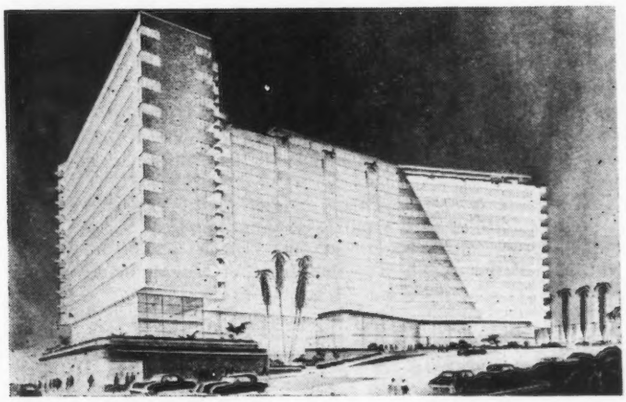
# new developments

## building and building materials

• A 14-million-dollar hotel will be constructed in Los Angeles beginning this winter by Hotel Statler Company, Inc., company executives announced. The 1400-room building will be located on the west side of Figueroa Street from Wilshire Boulevard to Seventh Street.

Los Angeles associate architects, engineers and general contractors will be used, according to Arthur F. Douglas, president of the company. Although a proposed design of the building has been prepared, the designer was not revealed.

The hotel will include a number of "living-bedrooms." Beds in these rooms will be couches with full box springs and inner spring



mattresses. The old hotel arrangement of bureau, desk, and dressing table will be replaced by a single unit filling all three functions. Windows will be large and there will be many terraces and patios. Facilities of the hotel will include formal dining room, cocktail lounge, semi-formal dining room, coffee shop, counter service, two ballrooms, an assembly hall, private banquet and dining rooms, shops, and 400-car underground garage.

• Production and shipments of building materials up; labor efficiency down; material and construction prices up; a backlog of proposed engineering construction throughout the United States totalling more than 30 million dollars—those were highlights of the May "Construction and Construction Materials Industry Report" issued by the Department of Commerce.

The report carried through April and therefore did not indicate the effects of the railroad strike or any but the beginning effects of the coal strike.

Leaders in increased production and shipment were lumber, up 24 percent; structural insulating board, up 21 percent; bricks, up 18 percent; roofing materials, up 16 percent; and Portland cement, up 11 percent. Statement of drop in labor efficiency was based on a special study by Engineering News-Record. It showed skilled labor efficiency for the first quarter of 1946 of 65 percent of that in 1939 and efficiency of common labor running at 68 percent.

Building material prices stood at their highest level since 1920. The Bureau of Labor Statistics, using an index of 100 for 1939, showed March prices at 138, a rise of 3.3 percent from February. In April new construction reached a total of 713 million dollars, an increase of 17 percent from March and nearly double the dollar volume of a year before. The Engineering News-Record, meanwhile, figured a backlog of 30 billion, 300 million dollars worth of proposed construction, including water works, sewerage, bridges, earthworks, streets and roads, public, industrial and commercial buildings.

• Inflationary rise in prices of existing properties has practically eliminated low cost homes from the market, according to a June report of the National Housing Agency. Of half a dozen cities tested, Los Angeles showed the smallest percentage of homes selling for $6000 or less.

The report was based on a random check of classified newspaper advertisements in Los Angeles, San Francisco, Detroit, Kansas City, Seattle, and Washington. Offerings of 1940 and of 1946 were compared. Percentages of all advertised houses of six rooms or less selling for $6000 or less in 1940 and 1946 were: Los Angeles, 83 and 2; San Francisco, 82 and 9; Detroit, 84 and 30; Kansas City, 89 and 46; Seattle, 98 and 27; and Washington, 47 and 9.

• A home building and demonstration project got under way in Chicago this month when ground was broken for the Chicago Tribune's Prize Homes Building Program. Selected designs from the 24 prize-winners in the Tribune's $24,000 Chicagoland Prize Homes competition will be constructed throughout Chicago and suburbs. Each of the homes will be shown to the public for 30 days before it is occupied.

• A new group of metal trims, the 120 series, has been introduced by B & T Metals Company, 425 West Town Street, Columbus, Ohio. Trademarked "Chromedge," the matching group carries designs for

wainscot caps, wall panel strips, corner and cove base trims. Sizes are available for linoleum, tile, rubber, wallboard, plywood, or similar materials.

• An insulating window designed for industrial, home, business, and commercial use has been developed by the Pittsburgh Plate

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**THE QUESTION BEFORE THE HOUSE**

**TOMORROW'S HOME will demand more electrical conveniences—an ever expanding list of new electrical appliances and improved home lighting.**

**Only through adequate wiring can electrical service be used to any desired extent with satisfactory, uninterrupted and economical operation.**

**Therefore, the question before building any house must be, "Is completely adequate wiring specified in the plans?"**

**Only by foreseeing the need for electrical adequacy and by providing for it in your specifications, can you be assured of thoroughly satisfied clients.**

**The home that is adequately wired for all present and future needs is sure to be modern for years to come, and will be worthy of your reputation as an architect.**

•

NORTHERN CALIFORNIA
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Glass Company. Officials of the company report the window, known as Twindow, virtually prevents condensation.

Twindows are integral insulation units of two or more plates of glass enclosing a quarter-inch or half-inch hermetically sealed air space. Hollow aluminum tubing is used to separate and hold the glass plates in position. The unit is framed in a light-gauge stainless steel channel with the channel legs extending three-eighths of an inch inward on the surface of the glass from the base around its periphery to give maximum protection during installation and use.

• Ideas for the expanding future of aluminum in the construction field are presented dramatically in a film, "Dateline, Tomorrow," just produced for the Aluminum Company of America by Jam Handy Organization.

Screened by Lyne S. Metcalfe, the film is being shown on request to interested groups in the construction and allied fields. It is the result of "hundreds of uses of aluminum which suggest applications for postwar living," Metcalfe said.

One sequence shows the use of aluminum spandrels on the buildings of Radio City in New York. A flow of pebbles and soap against the aluminum surface made thousands of tiny impressions resulting in a dark, grey color for these spandrels. Many other finishes and the methods used in obtaining them are portrayed. D. B. Hobbs, the Aluminum Company of America, Pittsburgh, Pa., is handling distribution of the movie.

• A new aluminum roof paint which forms a reflecting, protective covering, reducing inside temperatures by as much as 15 degrees, was announced by United Gilsonite Laboratories of Scranton, Pennsylvania.

The new paint is processed from a high quality gilsonite asphalt base and is fortified with a pure aluminum paste. When the paint is applied, the aluminum pigment "leafs" to the surface to form a foil-like, metallic shield. The reflectivity of the aluminum shield reflects 80 per cent of the sun's destructive rays.

• A new weatherproof and waterproof glue developed by the Northern Regional Research Laboratory, United States Department of Agriculture, has proved itself able to stand up under outdoor weather conditions longer than the plywood it held together. The glue is made by combining by-product materials, soybean meal, or corn gluten, with a special preparation of water-soluble phenolic resin. It was named Norelite.

• A waterproofing, efficiency of which was discovered by accident, is being marketed by the National Hydrozo Company of Cleveland, Ohio.

Hydrozo was developed in 1902 by E. E. Blackman, a Nebraska College professor of archaeology, for use in preserving his specimens. Several years later he noticed that a portion of a tent on which some of the material had been spilled was still in good shape while the rest of the tent was rotting away. The product went into limited use shortly afterward. National sales, however, have just begun with formation of the new company.

Hydrozo can be sprayed or brushed on such surfaces as concrete, brick, stone, tile, stucco, and wood. It penetrates completely. Efficiency is reported at between 99 and 100 percent.

• A termite and bug proof building material, developed during the war for use in the tropics, has been announced by the Cycleweld division of Chrysler Corporation, Detroit, Michigan. It is built up sheet aluminum bonded to a layer of nitrogen filled hard sponge rubber in the center to form a sandwich. Such panels may be used in refrigerators, billboards, office and household fixtures and furniture. The panels were originated to construct small portable houses for delicate army instruments in the South Pacific four years ago.

• A set of standards for the manufacture of architectural porcelain enamel has been approved by the architectural division of the Porcelain Enamel Institute. The P.E.I. standards state as their intent

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"to assure the public, as well as those engaged in the building industry, of the high quality of materials being manufactured by members of the division." They describe proper materials and methods to be used in designing, fabricating and processing parts for architectural porcelain enamel.

**furnishings and appliances**

• An executive desk built on a round-cornered triangle design has been introduced by Fletcher Aviation Corporation of Pasadena, California, and will be marketed nationally this year. It is termed the first complete design change in office furniture in 30 years.

The Fletcher desk has a working edge of 72 inches, but requires no more floor space than the 54-inch conventional desk, and weighs about a third less. All its area is within convenient reach. It lends itself to conferences. Six persons can sit around it equadistant from its center.

The desk is produced in a wide variety of woods, including Prima Vera, Bubinga, Honduras and African mahogany, and American and Claro walnut. Besides the executive model, the company is completing production details for secretarial desks, book cases, telephone stands, and other office furniture. The executive model sells for $253.

• A nationwide survey to determine the range of colors in demand in the ceramics field will be conducted by E. I. du Pont de Nemours & Company, it was announced this month. Howard Ketcham, color engineer and product design consultant, will direct the survey.

From the information gained, a color card for du Pont's ceramics line will be developed. It will govern colors available for bathroom fixtures, tile, storefront materials, and store signs. Ketcham made similar color studies several years ago that resulted in reduction of American automobile colors from 13,000 to less than 600.

• A shower base of cast aluminum that can be installed in about 30 minutes is being produced by Northrop Foundry, Incorporated, a subsidiary of Northrop Aircraft, Incorporated, Hawthorne, California. Cast in a sand mold in one piece, it is finished in "slip-proof" crackle enamel. Size is just under a yard square.

• A technical booklet designed to enable selection of a proper sized grease interceptor for any job is being offered by the J. A. Zurn Manufacturing Company of Erie, Pennsylvania.

Selection is based on two factors: the quantity of waste water normally contained in the fixture served by the interceptor relative to the period of time allowable to empty the fixture; and the expected quantity of grease in the waste water discharged by the fixture over a period of time relative to the practical time interval of cleaning the interceptor. A slide rule accompanies the booklet.

• A portable cabinet with "full utility in any of its dozen or more distinct roles" has been developed by the W. I. Evans Company, 2149 West Washington Boulevard, Los Angeles. It is called the Trayaway.

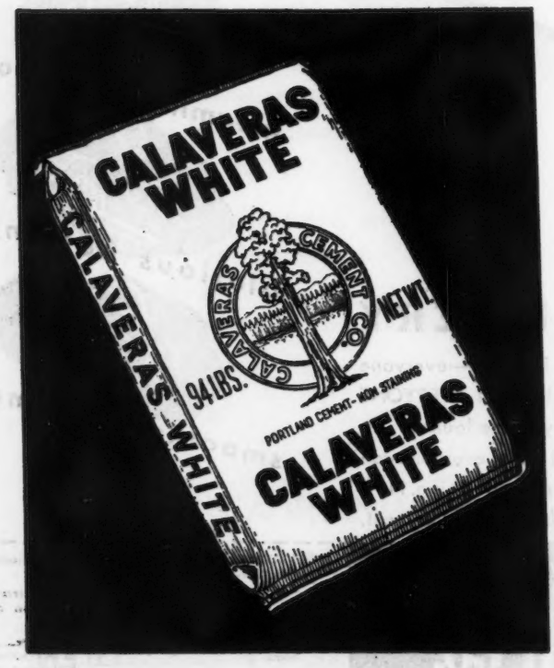
The Trayaway consists of a bottom cabinet and three-tray-like-shelves supported by swing lock uprights. The trays may be secured in upright or stepped position or may be swung into a flat table top. The whole cabinet is mounted on casters and comes in a variety of colors.

• Perma-Jack, a new product designed to raise sagging floors caused by defective beams and then become a permanent part of the building, has been announced by the Perma-Jack Corporation of Cleveland, Ohio. Elevation range is from 4 feet 10 inches to 8 feet 10 inches. Rated load capacity is eight tons.

**heating, air conditioning, lighting**

• The story of radiant heating with pictures and descrpitions of a variety of installations is told in a booklet, Radiant Heating, published by the Copper & Brass Research Association, 420 Lexington Avenue, New York City.

The booklet is designed to give the architect, engineer, plumbing and heating and building contractor, and the layman, a survey of the employment of radiant heating and the use of copper tubing in these systems. Examples are installations in houses, hospitals,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schools, factories, warehouses, office buildings, public buildings, aircraft hangars, greenhouses, garages, and swimming pools.

• Formation of a company to make "Summer air conditioning and cooling as commonplace for the home as ice-less refrigeration" was announced this month. It is the Pacific Manufacturing Corporation of Cleveland, Ohio. Hugh C. Troth, president, said the factory was tooled to begin production immediately on a room-size cooling unit for homes and offices.

The first model is a window type that cools, filters, dehumidifies, and circulates air through the room. Troth said the company expects to cut price from about $300 to less than $150 by quantity production.

• Capacity production will be reached this summer in the manufacture of the Whirl-O-Magis, a packaged heating unit combining boiler, fuel oil burner, domestic hot water system, and combustion controls in a single cabinet, the Persiro Manufacturing Company of Newark, New Jersey, announced. Two models are being produced, Model W-2, with an output of 125,000 B.T.U.'s for up to a nine-room house and ModelW-3, with an output of 75,000 B.T.U.s suitable for a six-room house or smaller. A 160,000 B.T.U. unit will go into production soon.

• A warm air register that shuts itself on and off automatically to give individual temperature control in each room in a house has been developed by the Minneapolis-Honeywell Regulator Company. It is called the Grad-U-Flow Register.

The device operating the dampers consist of a bulb that reacts to changes in temperature of the induced air from the room, a bellows upon which the bulb acts, expanding and contracting it, and a set of levers from the bellows to the dampers. The dampers thus open and close in response to room temperatures. On the bottom of the grille is a temperature set control.

• Basic facts about fluorescent lamps and auxiliaries are described in a new 24-page booklet being issued by Westinghouse Electric Corporation. Some of the headings are essential structure, operating characteristics, mortality and replacement rates, color and stroboscopic effect, DC operation, AC frequency, power factor, control of radio interference, noise and vibration, and the effects of temperature and humidity. The booklet (A-4759) may be obtained from Westinghouse Lamp Division, Advertising and Sales Promotion Department, Bloomfield, New Jersey.

**ART**

continued from page 6

art is really about. Giving everybody the benefit of the doubt, it may be supposed that the stumbling block is imbedded in miseducation. The nature of art has been all but forgotten. Nor is this nation-wide amnesia the result of an overnight cataclysmic inundation. We have been slowly and laboriously burying our racial heritige for upward of 400 years! The job was really begun in earnest with the industrial era, handmaiden of materialism.

No artist, rejected by juries, scorned by the press, accumulating unsold paintings like sand through torn shoes, need look no further for the cause of his despair and frustrations than to the absence of a philosophy which can guide him to an awareness of the reason for art. If he does not have such a philosophy he is headed down a blind alley. If he waits to be "discovered;" if he waits for a reward for his interminable endurance of shabby coats, broken sticks of furniture, and canned beans, he is surely marked for bitterness


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and disillusionment. He would do better to confine his efforts in the capacity of a bank clerk who at least is blessed with fewer illusions of becoming president.

The world is immeasurably full of riches for those who know where to look—and it is the artists of the world who are among those endowed with the capacity to find them. But not material riches. "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God." The artist who covets the place of the rich man is bartering his kingdom for a mess of pottage. Art, like cleanliness (as our Mothers used to tell us) is next to Godliness. It may pay you not to have "tattle-tale gray" on your linens, but the real value of bathing lies in the sense of well-being it can impart to the one who has bathed. When an artist cannot get a sense of well-being from his art—when he worries about what the neighbors (or the critics) are thinking—he has lost the true perspective of the artist. Art is its own reward. Come feast or famine it is always there to sustain man's inner needs. "Man cannot live by bread alone. . . ." A way of life which attempts to do without that for which art is a symbol is doomed. We are in such an age; an age when every man seeks to be rich—in worldly goods. Those who will survive it are the ones who have a greater purpose and a greater vision of the lasting verities.

—GRACE CLEMENTS

**SAN FRANCISCO ART NOTES**

continued from page 8

the still lifes of flowers, the realism of a cut watermelon, the warm light over a hill section of city with a slanting street of small houses in the foreground, or the people sitting in a doctor's office, a fat man, a stylishly black and white matron, an unpressed young man reading a newspaper, one feels that these things are the excuse and not the end, which is, apparently, the pleasure of painting.

Objectives too are the three artists exhibiting at the City of Paris Galleries. Jean Goodwin Ames shows slender, sprite-like girls and children, very charming, very well done, in romantic settings full of leaves, flowers, horses and reflected lights and movement. Millard Sheets shows some good examples of his usual watercolor landscapes; Henry Lee McFee several carefully painted still lifes.—DOROTHY PUCCINELLI CRAVATH.

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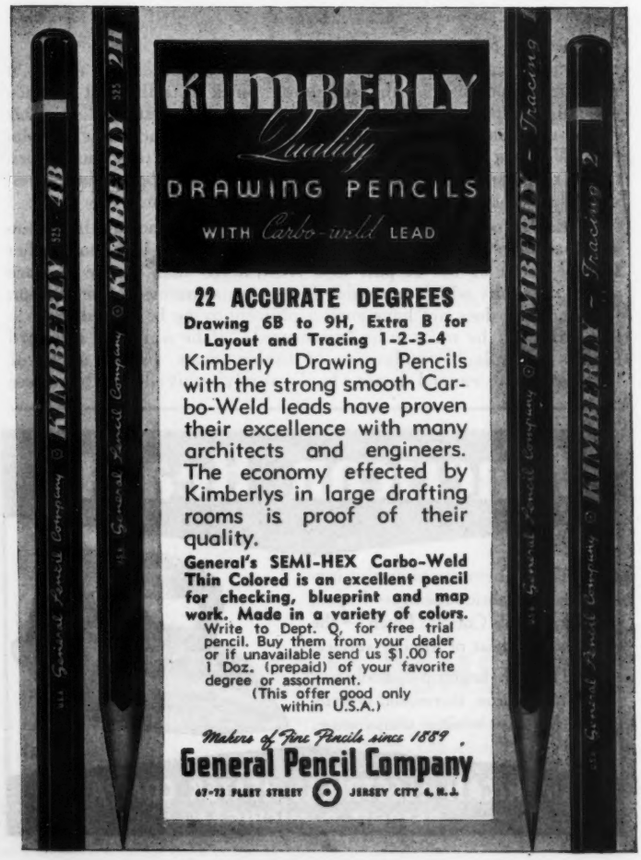


**FINE CHINA IN MODERN DESIGN**

continued from page 29

it is hoped that the still unsolved problem of decoration on modern china will be explored later on these same shapes. Most of the pieces, such as plates, cups and saucers are round. To give a play of form against these regular shapes, variations have been introduced in the bowls and platters whose rims are flowing and modulated while retaining a disciplined regularity. To give an effect of lightness, the centers of saucers are slightly lifted, with an indention to secure cups against the usual sliding. The small cream pitcher, pleasant to grasp, is without a handle. The larger one has a handle. Salts and peppers are spherical with a heavy base which prevents spilling.

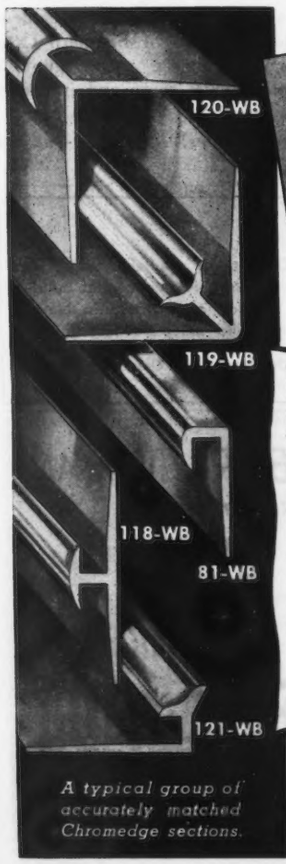
The china is a complete dinner service with additional pieces including cream soups, bouillon cups and saucers, entree plates, square salad plates, two sizes of square salad bowls, two sizes of vegetable dishes, chop tray, covered casserole, gravy boat and ladle, salts and peppers, a tea pot, coffee pot, hot water pot, two sizes of sugars and creamers and after-dinner coffees.

**MARACCI**

continued from page 24

music and dance have joined they become a single entity in her imagination; she dances the music as she hears it, varying the flow of motion with the music as it changes slightly from performance to performance. She does not expect the musician to accompany her but to play the music, and she will dance to it.

Dancing on the stage is a dramatic art. In recent years the older formalistic expression intended for ballet use in larger theatres and opera houses, the ritualistic exaggeration of the folk-dance designed to hold the performer apart from the near-sitting onlookers and thus create theatrical illusion have been replaced by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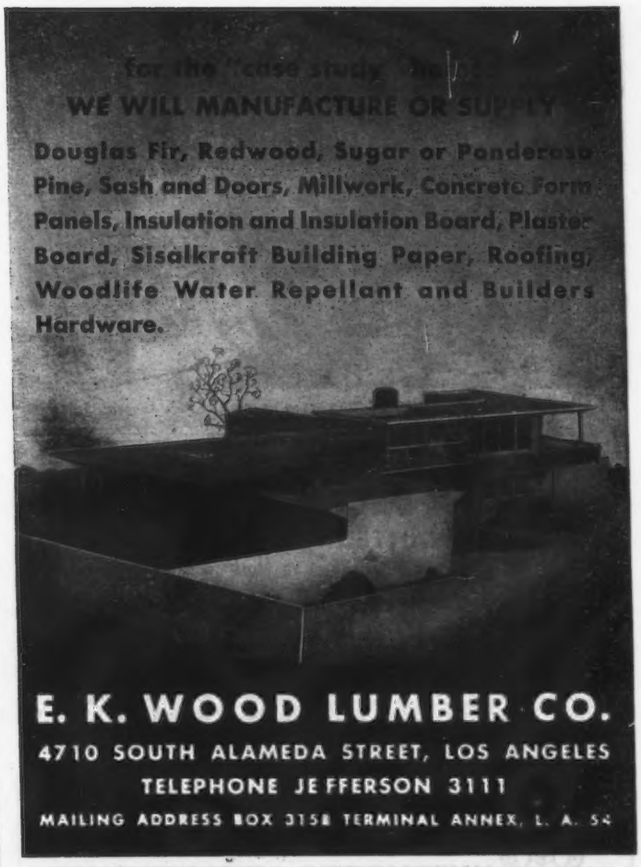


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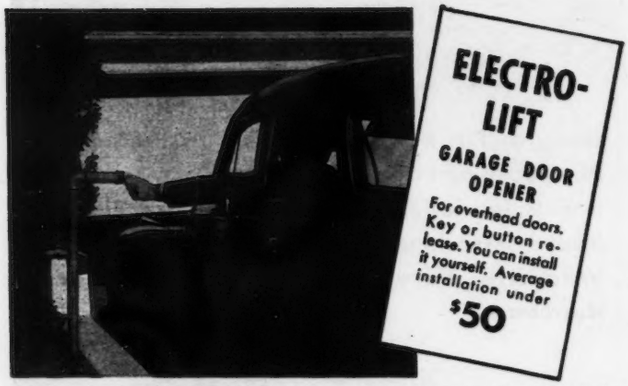

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a more flexible art of dramatic gesture and expression, gesture growing out of and movement supplementing the continuously mobile utterance of emotion from the expressive face. Deadpan by contrast has also had its turn, supplemented by stylized movement, but the limitations of this art have already become too evident to encourage its continued use. In Carmelita Maracci's dancing the utterance of face, gesture, and movement are at all times the common nerve-center from which she projects the extension of the dance through space. Too subtle and fluid to be fully visible in the largest hall this dramatic substance reaches its greatest effectiveness with an intimate audience. It is a loss that cannot be repaired, but audiences which will watch her in careful concentration will learn to participate in her dramatic feeling, drawing from themselves the final grace of utterance, as the intent listener in a large hall supplements the limited timbre of even the best solo instrument.

**UNDER THE SKIN OF SOUTHERN CALIFORNIA**
continued from page 25

good time reading the book, appreciating it and carping at it. I must dissent from McWilliams rather generous prophesy, "One does not need to share all the illusions of the boosters to believe . . . that the most fantastic city in the world will one day exist in this region: a city embracing the entire region from the mountains to the sea." (p. 20) A small statistical exercise will make the point. If we take arbitrarily the incomparably low density of 1000 per square miles for "the most fantastic city in the world,'" we would have in round figures 12,000,000 people in the region delineated by McWilliams. This would be a considerable increase over the present population of 4,000,000 or so. But if we permit the city to have nuclei of concentration, as it has, we must set 20,000,000, or about one-eighth of the predicted peak population for the United States, as a modest metropolitan total. And if this should come to pass, I can only say "California, here I go."

A final word of evaluation is in order. This book makes obsolete all previous works on Southern California. It is authoritative without being pedantic and entertaining without being superficial. It demonstrates that those (e.g. Aldous Huxley) who were content with describing the zany and obvious features of Southern California culture were taken in by their own glibness or were ignorant or worse. *Southern California Country* makes sense and it makes sense out of the Southern California country.

**Earl Hanson and Paul Beckett, Los Angeles: Its People and Its Homes.* 1944. *pp.* 4-5.

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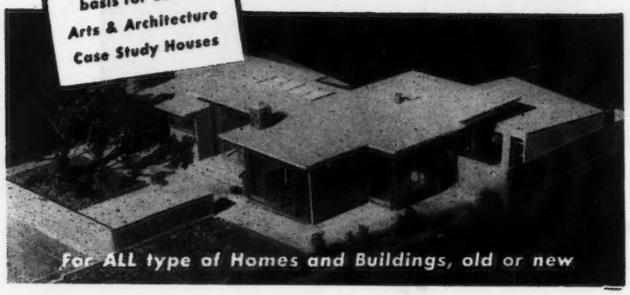

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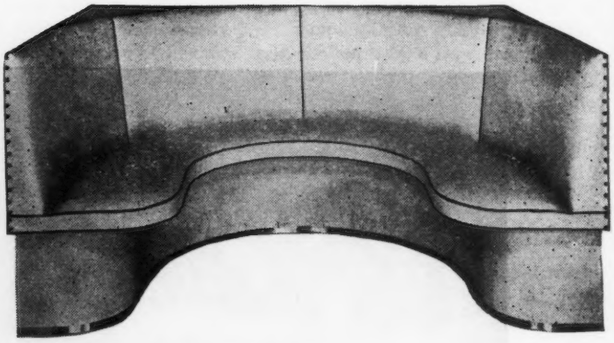

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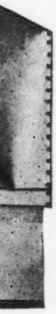

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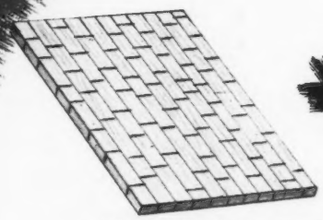

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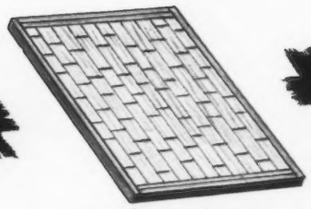

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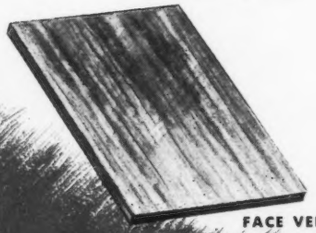

**FACE VENEERS** — Thoroughly dried and seasoned, standard thickness specified hardwood face veneers, with the grain laid at right angles to that of the crossbandings, waterproof glued under pressure to both faces of the door.

**These operations in the manufacture of a door are the result of over fifty years of research and experience at one of America's largest door manufacturing companies. It is no wonder that, with a wide variety of hardwoods from which to choose, a Roddiscraft Flush Hardwood Door is one of beauty, practicability and structural strength . . . truly America's finest door!**

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